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Musical Courier

Review of the World's Music *Published since 1880*

ANNA RUSSELL

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REVIEW OF RECORDED MUSIC
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Crusading for New Audiences

The MUSICAL COURIER is sponsoring a drive to create NEW, YOUNG AUDIENCES in the world of music. We want our readers to be the first to learn about this plan, which aims to augment the older music lovers with an added segment of the public which has youth and enthusiasm among its most precious assets.

A complete analysis has been made under our guidance—a survey of the whole field of musical artists. It has resulted in the conclusion that some of the older concert habitues are falling by the wayside, perhaps owing to added years or the burden of increased duties. The younger public, which should constitute the nucleus of our growing audiences, in many cases has formed the habit of watching televised programs and listening to records.

While all this is excellent—and in particular the growing popularity of fine musical recordings, as our record sales indicate — discs should be a supplement to, and not a substitute for "live" concerts.

We emphasize that nothing—absolutely nothing—can give the excitement and thrill of seeing as well as hearing artists "in the flesh" performing your favorite music.

See the singers, violinists, pianists, and cellists—and other instrumentalists—in person.

• • •

Today many teachers of music appreciation in our schools are giving credits for attending "live" concerts. This is an excellent idea, for no amount of perusing the printed page can substitute for actual contact with an art, as demonstrated by its leading exponents.

You will profit as well by contributing to musical culture in our country, and playing your part in supporting the musical Renaissance taking place here—that remarkable progress which in the last few decades has put the United States in the forefront of artistic endeavor, both in the performing and pedagogical fields.

MUSICAL COURIER is carrying its crusade into the Colleges as well. Here some of the students have been increasingly enthusiastic attendants at concert and opera performances that have been brought to their cities—in contrast to a day when it was considered effete to be interested in the art of music, except for jive manifestations. Members of faculties in leading colleges will gladly extend credits for this type of more intelligent listening.

Help the mantle of greatness in the Fine Arts to fall gracefully upon us!

Lisa Roma Trompeter

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December, 1958
Seventy-eighth Year

nothing but

Met Opera National Council To Hold New York Auditions

The National Council of the Metropolitan Opera has announced that, starting this season, the Council will be in charge of auditions for young singers from the New York area. The regional as well as the New York area auditions will be conducted by Howard J. Hook, Jr., of the National Council, national chairman of regional auditions; John Gutman, assistant manager of the Metropolitan Opera; Kurt Adler, conductor and chorus master of the Met; and William Marshall, auditions adviser to the Council.

The most outstanding singers discovered in the New York area will compete next March with regional winners in an audition on the stage of the opera house before Mr. Bing and his staff. They will compete for a contract with the opera company, a chance to attend the Kathryn Long Opera Course, a $2000 Fisher Foundation Award, and cash prizes. Singers in the New York area wishing to compete in the auditions should address: Auditions, The National Council of the Metropolitan Opera, 147 West 39th St., New York 18.

A champagne party was a feature of the Annual Fall Membership Meeting of the National Council of the Metropolitan Opera on Nov. 7, when sponsoring patrons of the opera from many parts of the country foregathered in the Opera Club rooms following the performance of "Cavalleria Rusticana" and "Pagliacci."

Photo by Wide World

At the opening of the Metropolitan Opera season, ROSE BAMPTON, *soprano, chats with* WALTER TOSCANINI, *son of the late Maestro.*

NATS to Meet in New York

The 14th national convention of the National Association of Teachers of Singing will be held in New York City, Dec. 27 through 30, with headquarters at the Hotel Commodore. Dale Gailliland, president, announced that the overall theme would be "The Cultural Urgency in a Scientific Era." Among the speakers are Daniel Harriss, president of the National Opera Ass'n.; Julius Rudel, general director, New York City Opera Co.; Margaret Hillis, choral conductor; Luther Goodhart, of NYU, and Mrs. John DeWitt Pelz. Discussions and symposiums will be given on "The Implications of the Cultural Background in Relation to the Art of Singing," "Solo and Choral Techniques in Singing" and "Choral Singing as a Cultural Asset." A reception will be held by the New York Singing Teachers Ass'n. Grace Leslie will be the keynote address at the annual banquet. The "Singer of the Year" auditions will also be a feature. Margaret Harshaw, Metropolitan soprano, will be heard in recital, as will Dr. Douglas Moore, composer, of Columbia University, in a lecture. Nicholas Slonimsky, of Boston, will also present a musical program.

Musicians Club of N. Y. Opens with New President

The first concert of the current season of the Musicians Club of New York was given on Sunday afternoon, Nov. 9th, at the residence of Mrs. Sterling Boos before a capacity audience of members and their guests.

A. Walter Kramer, the new president of the club, opened the afternoon with a word of greeting. The artists were Armeta Adams, pianist, winner of this year's $700.00 award, given in the club's Annual Auditions Awards and Louis Sgarro, bass of the Metropolitan Opera.

Miss Adams won marked favor in a Mozart Sonata and compositions by Bach-Hess, Schubert, Howard Swanson and Prokofieff. In arias by Verdi, Mozart and Berlioz, and songs by Vaughan Williams, Rachmaninoff, Guion, Dougherty, Kramer and Koeneman, Mr. Sgarro was heartily applauded. Both artists were obliged to give encores after their second group. Alfredo Silipigni was the accompanist for Mr. Sgarro.

VICTORIA DE LOS ANGELES, *Spanish soprano, arriving from Barcelona, to appear with the Metropolitan Opera and sing her only Carnegie Hall recital this season. She will appear in concert in 29 U. S. and Canadian cities in addition to her performances with the Metropolitan.*

Critics Choose Officers

At the annual convention in Pittsburgh, Nov. 7 to 9, the Music Critics Association were the guests of the local Newspaper Publishers Association and the Pittsburgh Symphony Orchestra. The annual workshops were sponsored jointly by the Critics Association and the American Symphony Orchestra League, through Rockefeller Foundation grants to the latter. The visiting critics attended concerts by the Pittsburgh Symphony under William Steinberg and the local chapter of the ISCM.

Officers elected for the coming year are: Miles Kastendieck, N. Y. Journal American, president; Thomas B. Sherman, St. Louis Post Ditpatch, vice president (both of these re-elected); Harold C. Schonberg, N. Y. Times, secretary, and Bayard F. Ennis, Charleston, W. Va., Gazette, treasurer. Newly-elected vice presidents are Alexander Fried, San Francisco Examiner, and Leonore Crawford, London, Ont., Free Press. Newly chosen for the executive committee were Paul Hume, Washington Post, and Raymond Morin, Worcester Telegram.

the news

Metropolitan Cancels Maria Callas' Contract

The Metropolitan Opera has cancelled its contract with Maria Meneghini Callas and the soprano will not appear with the company this season, Rudolf Bing, General manager, announced on Nov. 6.

"The action was occasioned by Mme. Callas' refusal to fulfill the terms of her contract," according to a statement by Mr. Bing. "Leonie Rysanek, already announced on this season's roster, has agreed to sing the role of Lady Macbeth in the new production of Verdi's 'Macbeth' which will be heard at the Metropolitan for the first time on Feb. 5."

Mme. Callas' Metropolitan contract included 26 performances, of which 14 were to be on tour. The point at issue, according to statements by the soprano, was that she felt unable to sing two performances of "Traviata" with the Metropolitan on Feb. 13 and 17, between two hearings of Verdi's "Macbeth" on Feb. 5 and 21.

When the controversy arose, Mme. Callas was appearing with the Dallas Civic Opera Company in the Texas city and Mr. Bing said she had made no reply to his telegram about the matter. Her Dallas engagement included appearances in "Traviata" and her first American assumption of the title role of Cherubini's "Medea."

Following the Metropolitan episode, the soprano was offered an engagement by David Webster, manager of Covent Garden, according to reports from London. She also had a reported offer from Harry Zelzer, Chicago impresario, to present the Dallas Civic Opera production of "Medea" on tour with herself as star. Carol Fox, general director of the Chicago Lyric Opera, was quoted as being receptive to a resumption of appearances by Mme. Callas with that organization next season.

La Scala, in Milan, however, announced it had dropped the singer from its roster, following a difference with its director, Antonio Ghiringhelli, earlier this year.

The American Opera Society announced that it would present Mme. Callas in a revival of Bellini's opera "Il Pirata" at Carnegie Hall on Jan. 27 next. The work, which has not been heard in New York in more than a century, was to have opened the 1959-60 season by this group, but it has been put forward. Arnold Gamson will conduct.

JAN PEERCE, *Metropolitan opera tenor, and* MRS. PEERCE *shown emerging from the Robinson Deep Mine in Johannesburg, South Africa. One of the oldest gold mines in South Africa, it was visited by the Peerces during the tenor's first highly successful concert tour throughout South Africa.*

Cleveland Orchestra Plans First Pacific Coast Tour

The first Pacific Coast tour of the Cleveland Orchestra, under its musical director and conductor George Szell and associate conductor Robert Shaw, is scheduled for May, 1960. The announcement was made by A. Beverly Barksdale, its manager, who has signed a contract with Columbia Artists Management to direct the tour of four weeks. It will include visits to cities in the Middle and Far West by the Orchestra, which in the spring of 1957 toured Europe under the auspices of the U. S. Department of State.

Accompanists Unlimited Under New Management

Ann Kullmer, director of Inter-Allied Artists Corporation, and Jack Calderwood have acquired the management of Accompanists Unlimited, which has been in existence for a decade. Mr. Calderwood is the new director. On Nov. 10, a branch office was opened in Chicago, where any artist may engage an accompanist by calling ENterprise 4279 while in the Chicago area. Accompanists Unlimited is also inaugurating a daily listing of accompanists who are available. The New York office remains at 119 West 57th St., New York 19, phone JUdson 6-4978, where accompanists are supplied for artists in the New York area.

BIRGIT NILSSON *as Isolde.*

Nilsson and Simionato Engaged for Metropolitan

Birgit Nilsson, Swedish soprano, has been engaged to appear at the Metropolitan Opera during the 1959-60 season. One of Europe's leading dramatic sopranos, Miss Nilsson has sung in principal theatres of the Continent and South America, at the Glyndebourne and Bayreuth Festivals, and in San Francisco and Chicago, where she made her debut in 1956.

Among the roles Miss Nilsson is expected to sing at the Metropolitan is Isolde in the new production of Wagner's work announced for next season with Otto Klemperer as conductor and Herbert Graf as stage director.

Giulietta Simionato, Italian mezzo-soprano, will also appear with the Metropolitan in the 1959-60 season, it was announced on Nov. 10. The singer was engaged for the company's season of 1954-55 but did not make her scheduled appearances at that time. Miss Simionato made her New York debut in a concert version of Donizetti's "Anna Bolena" with the American Opera Society on Oct. 6, 1957. She has also appeared with the Chicago Lyric Opera and the Dallas Civic Opera Company.

Skibine Succeeds Lifar As Paris Ballet Master

Georges Skibine has been appointed ballet master of the Paris Opéra, it was announced on Nov. 10. He succeeds Serge Lifar, who recently resigned the post after more than 20 years' incumbency.

Plan Seventh Annual Music and Art Tour

From Glyndebourne to Moscow, the seventh annual Music and Art Tour will cover major festival centers next summer, under the leadership of Dr. D. Sterling Wheelwright, of San Francisco.

Leaving New York, July 1, 1959, the party of music-lovers will visit the capitals of eight countries, including Berlin and Copenhagen, with tour extensions to Russia, Scandinavia and Scotland (Edinburgh). Concert previews and meetings with artists abroad will be offered. The tour has attracted national interest since its founding in 1953, and is again sponsored by the adult program of San Francisco State College.

CONDUCTORS

■ Following his first appearances of the season as music director of the New York Philharmonic Orchestra, **Leonard Bernstein** flew to Paris to lead the Lamoureux Orchestra and the Orchestre National, and direct the orchestra of La Scala in Milan and in Parma; he returned Nov. 27 to resume his Philharmonic duties. . . .

Franz Allers invited to conduct a series of concerts with Berlin Philharmonic Orchestra in fall of 1959, will also lead orchestra of West German Radio in Cologne, Symphony Orchestra of Hamburg, Hilversum Radio Orchestra in the Netherlands, and make debut as conductor of the Vienna Symphony. . . .

■ **Alfred Wallenstein** led the Israel Philharmonic Orchestra on Oct. 28 with Zino Francescatti as soloist in a program for soldiers, during a three-weeks' tour of that country by both artists. The violinist was honored with the gold insignia of a company commander for giving concerts during the fighting there in 1956. . . .

Versatile **Rudolf Kruger,** musical director since 1955 of the Ft. Worth (Texas) Opera Association, has also been appointed its general manager, succeeding Melvin O. Dacas in the latter post. . . .

(The "Artists Here and Abroad" Department appears in this issue on p. 45)

NEWS OF MANAGEMENTS

■ Impresario S. Hurok back from Moscow on Nov. 1, one day before arrival of the **Beryozka Russian Folk Ballet** (59 girls), which opened a five-week season at Broadway Theatre in New York Nov. 4 and will visit ten cities across the country. He announced that **Matislav Rostropovich,** cellist, will return for a coast-to-coast U.S. tour next season.

■ The Friedberg Management has added to its roster for 1959-60: **Joseph Schuster,** cellist; **Michael Tree,** violinist, and **Malcolm Frager,** pianist.

■ The National Music League is presenting **Anton Kuerti,** pianist, winner of the 1957 Leventritt Award, in a tour of the U.S. of more than 40 concerts, including seven appearances with orchestras.

■ Columbia Artists Management, Copicus & Schang Division, has added to its list the **New York Pro Musica,** conducted by Noah Greenberg; **Nicolai Gedda,** Metropolitan Opera tenor (1959-60 season); and **Lili Kraus,** pianist, who will make a tour of the U.S. beginning in January, 1960.

■ Luben Vichey, president and general manager of National Artists Corporation, has announced the signing of management contracts with **Dimiter Uzunov,** Bulgarian tenor, who makes his bow with the Metropolitan Opera in December; **Rhea Jackson,** American lyric soprano; **Joy Kim,** Korean soprano, and **Robert Schrade,** American pianist.

Mr. Vichey also announced the appointment of two new regional sales representatives—Edward Vito for the Southwestern Region, and John Kernfeld, for the Western Region.

■ The Concert Division of William Morris agency will present the **Philharmonia Hungarica,** an orchestra of 80 musicians who left Hungary after the uprising in 1956, in a tour of the U. S. and Canada between October and December, 1959. Antal Dorati, conductor of the Minneapolis Symphony, led this group in European appearances last summer and will conduct for the tour.

■ **Kunie Imai,** Japanese soprano, who made her debut at the Met Opera as Butterfly Nov. 15, has signed a management contract with Cosmetto Artist Management in all fields of professional activity. Miss Imai is now in Italy to fulfill commitments in Turin, Como, Naples, Rome and Parma. . . .

BETTY ALLEN, *mezzo-soprano, leaves for Germany. She will sing in Verdi's "Requiem" with the Berlin Philharmonic and give concerts in six other European countries, with major engagements in Oslo, Amsterdam and London.*

OBITUARIES

Nevada Van Der Veer, 74, contralto, well known as oratorio singer and recitalist, and formerly head of the voice department of the Cleveland Institute of Music, had also sung with the Philadelphia Civic Opera; Sept. 26, New York.

Alfred Piccaver, 74, noted tenor, born in England and studied in the U. S.; a leading singer with the Vienna State Opera for 22 years, and heard with the Chicago Opera; Sept. 23, Vienna.

Alexander Raab, 76, concert pianist and teacher, graduate of the Vienna Conservatory and a pupil of Leschetizky, was long member of the faculty at Chicago Musical College; Berkeley, Cal., Oct. 2.

Henry T. Craven, 79, music critic and columnist on several Philadelphia newspapers, including the old Record, the Bulletin, Ledger, Press and North American; Oct. 13, Philadelphia.

William N. Bartow, 89, former trumpet player with the Sousa and Pryor Bands, and the New York Philharmonic, and leader of Westfield, Bayonne and Plainfield (N. J.) bands; Oct. 14, Berkeley Heights, N. J.

George Bennard, 85, hymn writer and retired clergyman of Michigan Methodist Conference, among his hymns being "The Old, Rugged Cross"; Oct. 10, Reed City, Mich.

Jane Sousa, former concert pianist, and with Mrs. Helen Abert, one of the two surviving daughters of John Philip Sousa; Oct. 28, New York City.

Luigi Villa, 63, for 18 years secretary to Giulio Gatti-Casazza, general manager of the Metropolitan Opera, and later executive secretary to Edward Johnson in that post; Sept. 10, Paterson, N. J.

Luisa Field, 51, assistant to the director of public relations for Broadcast Music, Inc.; Oct. 31, Pasadena, Cal.

Sarah Grames Clark, 70, librettist for many composers, including the books for a number of operettas, published by Carl Fischer and Willis Music Co., among others; Sept. 29, Palm Beach Shores, Fla.

Julia R. Guenzel, 72, concert violinist, graduate of the Leipzig Conservatory, who had served as concertmaster of the Seattle Symphony and N. Y. Women's Symphony; first husband was Silvio Risegari, pianist, second Martin R. Guenzel, engineer; Nov. 9, Valhalla, N. Y.

Myrtle Jensen, Associate Professor of Music at Bowling Green State University; Sept. 8, Bowling Green, Ohio.

Mrs. Hallet Johnson, long active as concert manager in El Paso, Texas, and at one time correspondent for MUSICAL COURIER; El Paso, Nov. 17.

Mabel Sharp Herdien, 79, soprano, for years soloist for the Chicago Sunday Evening Club and the Apollo Musical Club; a memorial service was held Nov. 3 at her birthplace, Kewanee, Ill.; d. Denver, Oct. 30.

On the Cover

ANNA RUSSELL: Phenomenal Is the Word

By Mary Craig

ANNA RUSSELL — in case you didn't know — is one of the most sparkling luminaries in the international galaxy of music. Besides being an entertainer of the rarest quality, she is unique in every shining facet of song. She has appeared with some of the leading orchestras, the New York Philharmonic, the Rochester, Toronto, Cincinnati, Cleveland, and National (Washington, D. C.). Symphonies, among many others. The fabulous International Concert Comedienne has also—with amazing versatility—sung in opera, in festivals, in TV, on Broadway stages and on the "Straw Hat Circuit," has appeared in "The Importance of being Earnest" and, at the other extreme, played a grim role in "The Children's Hour" in the metropolitan New York area. She has been star of her own Broadway show, has appeared in films, and made recordings. Miss Russell has also been engaged for 57 University and major College artist series, and re-engaged for most of these. She received an especial invitation to the White House, where she delighted the President and his entourage. But why go on? The word for Anna is "devastating"—a direct quote from a swarm of first-rank reviewers.

■ The Anna Russell career commenced, apparently, as one of those spectacular, overnight triumphs of which one reads in flights of publicity imagination or in romantic biography, and views with awe in a cinema tearjerker. It actually did happen. As a result of her brilliant first Town Hall recital, she shot to the top brackets of the artist roster and was instantaneously in demand for major engagements, numerous and highly remunerative. Subsequently, "Amazing Anna" has sustained this stellar place in the arts, has even "upped" it quite a few notches.

Each season brings a phenomenal schedule—North America, Europe, the British Isles and Ireland (she shuttles back and forth, commuting to keep assignments), Australia, New Zealand, Honolulu, Tasmania, South Africa (where she broke the concert attendance records of all the previous years), Hong Kong, Singapore, India. Just open your atlas and pinpoint any spot. Undoubtedly Anna Russell was there and probably chalked up a few re-engagements. How she does it and stays delightful, enthusiastic, and ingeniously impressive is her secret. Maybe she is today's embodiment of Ariel, that blithe spirit—"a star danced and I was born."

It would take the blithest of vocalists to sustain the spontaneity of the exacting Russell programs. Just back from a 26-date tour of England, Scotland and Ireland, she commenced her North American tour on Nov. 30 in Montreal. In January she leaves on a global tour eastwards, from Honolulu through the South Seas, again to Australia, to chief cities of the Near East and to the Union of South Africa. She comes back up the European continent to star in a two-week engagement at the world-famous Edinburgh Festival in September 1959, where she will break her own record (six recitals at the 1957 Festival). Evidently hers is a universal language, comprehended by all species of peoples.

The Anna Russell story is audibly "on the record," too. Columbia Masterwork Records released "Anna Russell Sings!?" (subtitled "Song Selections for Loud Singers wtih No Brains") and "Anna Russell Sings? Again!" There is additionally the RCA Victor recording of "Hansel and Gretel," the sound track of Miss Russell's starring movie.

The second album stayed tops on the best-seller list for 36 weeks—a startling happening that inspired "Anna Russell's Guide to Concert Audiences," "A Square Talk on Popular Music," and, during a terrific performance at the Johannesburg Music Festival, a live recording, "Anna Russell in Darkest Africa." A recent opus is "Anna Russell's Practical Banana Promotion" (aimed at Madison Avenue types) and so on and on. With the forthcoming tour of exotic countries, we'll probably get a Far East Album to cap and finish off Oriental song. Here's hoping.

■ Miss Russell, without being choked into admission, frankly affirms that she is hastening the decline and fall of classic *and* popular music. In our opinion she is achieving exactly the opposite. Her superlative musicianship — that "something-extra" talent for song composition and astute text—her colorful projection plus an infallible sense of timing, accent and good taste combine with instrumental deftness and a voice that is utilitarian but nuanced at her slightest wish to add up to consummate artistry. I'm really afraid to mention the "anything more" that she rates. (She isn't a stuffy paragon.) But one item not on the career list she takes seriously—and that was becoming an American citizen. (Welcome!)

Anna Russell utilizes her unusual gifts to make a realistic contribution to the art of song and program-building. Young, aspiring vocalists can pick up a vast amount of information when Miss Russell, not too gingerly, spoofs the sacrosanct Lied, the evanescent moods of the French school, and explores with satiric gibe, folk-tune, ultra-modern composition, Wagnerian complications (and relationships) and the many, many song forms that she takes over, ruthlessly, and makes her own. I believe she continually spurs interest and enthusiasm for more and better recital programs. She opens vistas and lets in the fresh air of a new approach to stale or hackneyed repertoire. Her programs offer an instructive, enlightening, occasionally ribald, commentary on art-song and aria. How she does it is a mystery. Deviating imperceptibly from the singing norm, no less than many who are entirely serious in their ideas of projection, Anna baffles critics and laymen by her subtle, but not too gentle lampooning. In brief, she shatters cherished idioms of song and makes us like it.

If you haven't heard Anna Russell (but who hasn't?) or if you are a devoted disciple (and who isn't?) then run, do not walk, to the nearest ticket office. Her Carnegie Hall recital, *her only New York City appearance until 1961,* is scheduled for January 9. Following the established precedent, she has moved from the smaller Town Hall to the largest currently available. It was when Miss Russell invaded London after 17 years' absence (she was a Royal College of Music student) that she began leaping from small theatres to something like Royal Festival Hall. This Fall she has had three repeat concerts in this great auditorium. Nothing and no one has been able to check her box-office draw. For us it's Carnegie Hall, January 9. Don't miss it!

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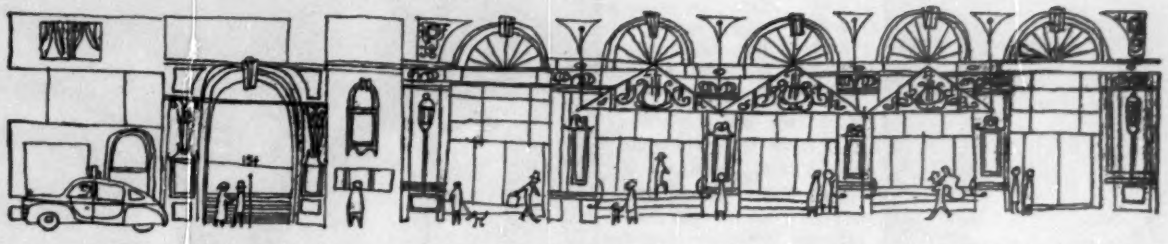
ALONG 57th STREET



■ At long last we have got the authentic tale (we've been holding the press of course) on the fisticuffs between an eminent artist on tour and a critic overseas. The artist did *not* swat the critic; it was the critic's husband. According to another version the critic's husband was *not* swatted. He was picked up bodily by the lapels of his dress coat and vigorously propelled offstage. Being a small gentleman and choosing the wrong exit in his unpremeditated haste, he rolled heels-over-head in full view of an applauding audience. Next day's review of the artist's performance (musical, we mean) was described as anæmic. Which goes to prove the values of arduous piano practice, doesn't it? (Critics and relatives of critics, take heed.)

■ The Canadian Women's Club, Mary Bothwell, president, had a tea-party for **Sir Francis Cassell,** who on Nov. 10 played his return concert, in Carnegie Hall. We were having a wonderful time chit-chatting with Sir Francis, who plays solely for the love of playing only the repertoire he likes to play, and is refreshingly frank about it. Suddenly we looked up to see a circle of reproving faces closing in on our hilarity, guests and members waiting to be "presented." We had not couthly but effectively misappropriated the honor guest. Now we fear we shan't be invited again. But we *did* have fun. . . .

■ Just back from Europe, **Robert Casadesus,** full of vim and vigor, commences his 24th season in the United States. During the past summer he and his old friend, **Zino Francescatti,** found time to complete the recording for Columbia Masterworks of all the Beethoven violin and piano sonatas. This outstanding achievement, which marks a new high in recorded music, recalls to us the afternoon when, quite by chance, the late **Albert Spaiding** encountered **Ernst von Dohnanyi** in a 57th Street "wired-for-sound" studio and the twain delightedly started to record their favorite violin and piano works, just for fun. We had trekked over for an interview, which we didn't get. But the memory of great, spontaneous playing lingers still!

■ Last week, **Vronsky and Babin** took off for Europe and a rugged assignment, 22 playing dates in 30 days (including transportation. For 14 concerts and eight days of recording they will cross and recross the heaving English Channel nine times. Engagements are with the Netherlands Chamber Orchestra (**Szymon Goldberg** conducting), a recital in London's Royal Festival Hall, and recitals in various other cities of England, Holland and Germany. Back to New York they will then fly to celebrate the joint birthday of **Victor Babin** and **F. C. Schang.** (Date please? Horoscopes on order here.) It looks as if their Christmas will be spent in Havana when the first Caribbean performance of the Babin Second Concerto will be played by the Havana Philharmonic with **Igor Markevitch** conducting.

■ British pianist **Kendall Taylor,** who snitched one night from his SRO Canadian tour to play in NYC's Town Hall, looked out of the Russian Tearoom door at the Con. Ed. mire and muck and said, "This makes me think of Pretoria, South Africa. When I was there the streets were piled ankle deep with the blossoms from the blue-flowering jacaranda trees!" (A special memorandum to Mr. Taylor. "You were right. The Beethoven was superlative! But we are still a Bach number." Terrible pun, intentional.) . . . Which brings us to news of our favorite composer. Johann Sebastian himself. Very pretty **Saramae Endich,** who has a matchingly pretty voice, is readying the soprano portions of the Bach "Christmas Oratorio" for the Cincinnati Orchestra concerts Dec. 12 and 13. It looks like a happy Christmas for Saramae, as in addition to scheduled dates she has just been chosen as soloist for March presentations of the "St. Matthew Passion" with the Boston Symphony, **Charles Munch** conducting.

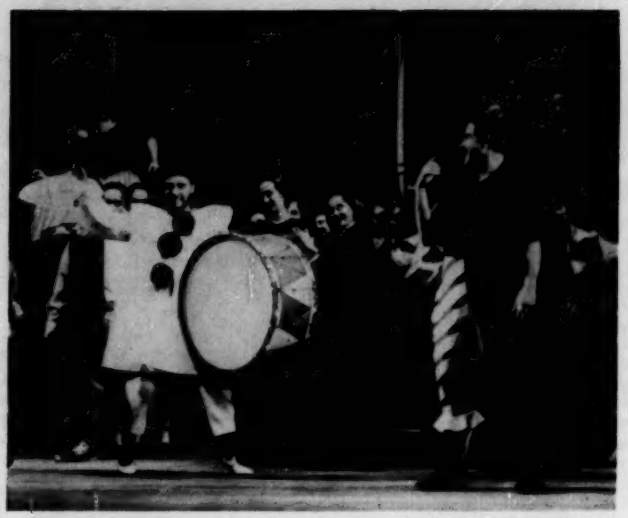
■ We are still getting ripples and reverberations from **La Steber's** Carnegie Hall recital. Elegant Eleanor, regal in royal blue velvet and tiara, brought to a bumptious young audience some idea of what a diva should look like—as well as sound like. She had their roaring approval. . . . A letter from **Lois Marshall** brings tidings of smiles, flowers and gift tributes and ovations in Moscow, Riga and Leningrad. "Wouldn't it be a beautiful world if people would all meet in this way?" she inquires. Wonder if Ike has ever tried his voice in song? . . . **Heidi Krall,** gorgeous in a green and sequined lace gown, made the front page of a New York daily as one of the beauties photographed at the Met opening. She made our roster recently with one of the best sung Musettas these aged ears have heard in many a day. Not a scream during the entire skit *et al.* April will find the soprano at the Berlin State Opera singing Desdemona to **Mario Del Monaco's** robust Moor.

■ The Voice of Firestone is going in heavily for beauties this season. **Hilde Gueden** has been re-engaged following her successful date on this program with the Philadelphia Orchestra. The second program, Dec. 8, is called "Waltz Night" with the Vienna-born, waltz-trained soprano starring. . . . We haven't yet heard **Anna Moffo,** who also is stated to be a beauty; she is scheduled for another Firestone Telecast Nov. 24 (after deadline), so we will report next month. . . . **Mildred Miller,** keeping up the standard of pulchritude, makes her Firestone bow of the year, Dec. 15.

■ We have been spending our working time (no sneers, please) compiling an up-to-the-moment libretto which we believe importantly applicable to our current rugged music events. Composers for the lyric stage, please take note!

Comedy of Errors (for the opera-in-English advocates and the opera purists—a plague on both your houses.)

CHARACTERS, The Intendant, The Diva.
SUPPORTING CAST, The Female Chorus, Narrator.
ENSEMBLE, mixed-up chorus.
OPENING, SCENE I. (runs one scene only—to date.)
INTENDANT—"To be or not to be [Traviata], that is the question."
DIVA—"Sempre libera deggio"
INT.—"Ton coeur n'a pas compris!"
DIV.—"Non, je ne la chanterai pas"
INT.—"Non?"
DIV.—"No no no no no no no, no-oh giammai!" (presto)
INT.—"Tu l'a dit"
"Non se mia figlia!"
FEMALE CHORUS [E. M.] "Celeste Maria, forma divina, mistero serto di luce e fior!!!"
DIVA—"E mio Rodolfo se strugi per gelosia"
FEMALE CHORUS—"Ah perfido!"
DIVA—(sobbing) "Vissi d'arte, vissi d'arte" (da capo, da capo, ad infinitum).
DUO—(I & D) "Addio, Addio, speranza sola per me"
INTENDANT—"La commédia è finita."
VOICE FROM WITHOUT (without what?)—"Pace, pace, mio dio!" PARTOUT



Two scenes from the Metropolitan's new production of "Pagliacci." Left, LUCINE AMARA *as Nedda in Act II. Right,* MARIO DEL MONACO *as Canio and* LEONARD WARREN, *as Tonio in Act. I.*

Photos by Louis Mélançon

NEW YORK CONCERT AND OPERA BEAT

METROPOLITAN OPERA

Tosca, Oct. 27, E.—Even the elements lent their best efforts to pay tribute to the Metropolitan Opera's Golden Jubilee opening. The cream of international society, the arts and the sciences with all the glitter, pomp and ceremony were well represented to celebrate this most auspicious occasion.

The notable cast provided an exciting opening, as it featured the return of Renata Tebaldi after a year's absence. She was at the peak of her powers. Her voice is really one of the outstanding vocal instruments of our day, opulent and even in its wide and glorious range. Her interpretation of Floria Tosca has mellowed and grown, stirring the audience with her complete command of her voice during the contrasting emotions of her various scenes with Mario Cavaradossi and Baron Scarpia.

Mario Del Monaco, as Cavaradossi, projected his ringing tenor with supreme gusto. He certainly is a convincing and handsome hero, who knows well how to get the most out of any role.

George London, as Scarpia, was a mature and exciting singer—displaying his luscious vocal quality with great finesse, as he portrayed the treachery and venom of the loathsome chief of police.

This noted trio of principals was ably supported by Clifford Harvuot (Angelotti), Alessio de Paolis (Spoletta), George Cehanovsky (Sciarrone), Louis Sgarro (a Jailer) and Peter Burke (a Shepherd).

Dimitri Mitropoulos, in the pit, was in complete and sympathetic command of an extremely vivid and powerful musical performance. The stage direction by Nathaniel Merrill was also exceedingly fine. L. R. T.

Boris Godunov, Oct. 29, E.—Mussorgsky's music drama was restored after an absence of two years, in the version edited by Karol Rathaus, which allegedly is closer to the original than the Rimsky-Korsakov revision, but is somewhat thin in orchestral color. With the decorative texture of Rimsky's orchestration missing, it is especially encumbent on the singers to furnish a rich volume of vocal sound. The orchestra, too, must be kept moving with climactic accent. Despite frequent moments of fine singing and well-schooled action, the **dramatis personae** on this evening seemed often to be earnestly struggling to achieve these effects and not always succeeding.

There was much, however, that could be commended. Much of the English text was sung with distinctness. The chorus, somewhat uncertain in the opening scenes, nevertheless revealed a vital and youthful-sounding blend of tone. The women's chorus was especially effective, singing with delectable clarity in the Polish Scene of Act III.

Apparently not in the best vocal estate, Cesare Siepi in the title role moved well and acted with conviction; but, contrary to the usual power of this fine artist, his work did not always galvanize the audience. In this reviewer's opinion, the outstanding singing in quality and enunciation was offered by Giorgio Tozzi in the all-too-brief part of Brother Pimen. Nell Rankin as Marina used her fine voice smoothly and with telling impact; her acting seemed stiff, but perhaps this was part of a "regal" conception of the role.

As the false Dimitri (his first essayal of the role here) Kurt Baum was always in the picture, but he seemed to be struggling with the English of John Gutman's text. Charles Kullman delivered an expert vocal and histrionic delineation of sly Prince Shuisky.

Margaret Roggero was delightful as Fyodor. Emilia Cundari used her clear voice easily as Xenia, except for a bit of over-singing. Mignon Dunn, making her debut with the company as the Nurse, evidenced a velvet tonal timbre with a thrilling high range, though the lower medium of her voice seemed weak.

The rest of the supporting cast was excellent. This included Calvin Marsh as Shchelkalov; Clifford Harvuot, Rangoni; Ezio Flagello, Varlaam; Charles Anthony, Missail; and Martha Lipton, the Innkeeper. Special praise should be given Flagello and Anthony for the aplomb with which they carried through their comic parts without buffoonery. Paul Franke made the role of the Simpleton an artistic achievement. The roster also listed Osie Hawkins, Lawrence Davidson, Robert Nagy, Thelma Votipka, Thomas Powell and Hal Roberts, all reliable.

The choreography by Yurek Lazowski was rather ordinary, offering nothing new, and Dino Yannopoulos' staging likewise. One wishes, too, that astute conductor Dimitri Mitropoulos had drawn a cleaner demarcation between a symphonic "rendering" and operatic drama. M. C.

Les Contes d' Hoffmann, Oct. 31, E—Offenbach's fantastic opera returned to the Metropolitan roster with two important "firsts"—Jean Morel as conductor and Nicolai Gedda in the title role.

Gedda's interpretation of Hoffmann was adequate dramatically and he employed his light but lovely tenor voice convincingly in the prologue and throughout his three unlucky adventures in love.

The three heroines were ideally cast. Mattiwilda Dobbs as the doll Olympia

used her beautiful coloratura voice in scintillating cadenzas which won her the generous plaudits of the throng. Rosalind Elias was a luscious-toned Giulietta, whose voice and beauty projected well throughout the auditorium. Lucine Amara triumphed again as Antonia, her voice and portrayal meeting with the enthusiastic approval of the audience.

George London sang magnificently throughout and enacted with many fine details the four villains of the story —Lindorf, Coppelius, Dappertutto and Dr. Miracle. He seemed to enjoy his heavy assignment, and the audience, sensing this, responded in kind.

Mildred Miller, as Nicklausse, was obviously singing over a severe cold, but due to her fine artistry repeated her past triumphs in this role, which she has made almost her own at the Metropolitan. Alessio De Paolis was cast in the four character roles of Andres, Cochenille, Pitichinassio and Frantz, portrayed effectively. This was also true of Paul Franke as Spalanzani, Clifford Harvuot as Schlemil, and Norman Scott as Crespel. Mignon Dunn sang the Mother's voice, projected through the portrait, with telling effect. Her voice is beautiful and even in production.

Completing the cast were Lawrence Davidson as Luther, Robert Nagy as Nathaniel, Calvin Marsh as Herman, and Nancy King as La Stella.

Morel conducted the opera with great assurance, bringing out orchestral effects often passed over too lightly, in this excellent performance by the orchestra and vocalists. He was applauded vociferously.

Nathaniel Merrill was the stage director for the Cyril Richard production, which had sets and costumes by Rolf Gérard. Kurt Adler was the chorus master. L. R. T.

"Madama Butterfly," Nov. 1, A—Puccini's "Butterfly" is one of those operas that depends so much on one individual role. Victoria de los Angeles was the Cio-Cio-San, and we cannot think of a better choice. Her beauty of voice and human portrayal of the role left little to be desired.

Certainly another hero of the production was Yoshio Aoyama, who staged the presentation both last year and for the current season. Along with the sets and costumes by Nagasaka, the staging produced a handsome and delicate Japanese flavor.

Supporting the brilliant performance of de los Angeles was Barry Morell, making his Metropolitan debut as Pinkerton. Mr. Morell, while he is not endowed with a powerful voice, has a dependable and pleasing one, and is a better-than-average actor. Among the supporting roles, Mildred Miller was outstanding as Suzuki. The other parts were admirably portrayed by Mario Zanasi, Madelaine Chambers, Paul Franke, George Cehanovsky, Osie Hawkins and Calvin Marsh.

To the credit of Erich Leinsdorf (who was conducting his first "Butterfly" at the Metropolitan Opera) rarely have we heard the orchestra play with such clarity and with so much taste. Leinsdorf's tempi seemed just right, and the performance was well-paced. This production has retained the freshness and the spontaneity of an opening night. G. W.

"Cavalleria Rusticana" and **"Pagliacci,"** Nov. 7, E—The double bill of Mascagni and Leoncavallo operas were the first new productions of this season. They were staged with general effectiveness by Jose Quintero, and Rolf Gerard designed the unobtrusive new sets and spectacular costumes.

Zinka Milanov's luscious voice was well suited to the intensity of Santuzza's role, which hardly requires any subtlety and which she portrayed accordingly. Primo Zambruno made an impressive American debut as Turiddu, displaying a fine, resonant voice, especially in the upper range. Rosalind Elias as Lola was more handsome than seductive and sang with opulence and security. Cesare Bardelli was an experienced Alfio. Thelma Votipka rounded out the cast as a most dependable Lucia; her voice always secure and lovely in quality.

In "Pagliacci," Leonard Warren carried away most of the honors as Tonio. His singing was superb and finished, especially in the Prologue. Mario del Monaco revelled in this opportunity to pour forth his vibrant high notes as Canio, and reached heights of dramatic fervor in "Vesti la Giubba." Lucine Amara portrayed a credible Nedda, achieving visual as well as vocal excellence in the role. Mario Sereni sang well as Silvio, and Charles Anthony was Beppe.

The new stage direction by Quintero, a leading director of the New York dramatic stage, had mixed virtues. Some of the action given to the principals was effective, while in other cases the somewhat stylized type of miming seemed contrary to the conventions of opera. The handling of the choruses was not outstanding in either opera. "Pagliacci" was by far the more effective, owing principally to the extremely vital dramatic portrayals of Del Monaco and Warren, and to Miss Amara's appealing Nedda.

Dimitri Mitropoulous conducted the twin program with keen and obvious delight, whipping up the orchestra into excitement throughout the melodramatic scores. L. R. T.

La Boheme, Nov. 8, A—The first "Boheme" of the season had a more or less familiar cast with Victoria de los Angeles singing her dulcet Mimi, Giuseppe Campora, in good voice as the attractive Rodolfo, and Mario Zanasi, a robust-voiced Marcello. Particular praise should go to Heidi Krall for a beautifully sung Musetta; the usual shrillness of the role was delectably missing. In supporting parts were Cesare Siepi, as Colline, dependable George Cehanovsky as Schaunard, with other roles assumed by Lawrence Davidson, Robert Nagy, Alession De Paolis, Carlo Tomanelli and Sam Sternberg. Thomas Schippers conducted a sure reading of the luscious score.

The excellent singing and rich instrumental blend were counteracted by some inept staging. The first act was much as usual, but the Cafe Momus scene of Act II was badly done especially in the portion of the Mercello-Musetta struggle. All the rubbing of backs *et cetera* was contrary to text meaning, coarsened any pretense of subtlety, and was not amusing. The sincerity of the leading singers brought a touch of affecting pathos, not overdone, into the final scenes. This alone was worth the price of admission. M. C.

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Otello, Nov. 15, A—Verdi's great opera, performed at the Metropolitan on Saturday afternoon, brought out a star-studded cast. Every member down to its smallest part was carefully selected, with the result that the complete ensemble communicated its enthusiasm to the musicians in the pit. The orchestra responded magnificently to every detail indicated by Fausto Cleva, the conductor.

Renata Tebaldi was superb as Desdemona, her voice obeying her every command vocally and musically; the soprano displayed exquisite high pianissimos, which she can and did develop into dramatic crescendos. Her restrained acting is suitable for this role; she moves well and her movements are more and more graceful and telling.

Leonard Warren in his interpretation of the sinister Iago, reached heights of artistic excellence unsurpassed. His ingratiating pianissimos and his full-voiced fervor were accomplished with superb ease. In the second act he seemed to be the reincarnation of Evil.

Mario Del Monaco, as Otello, the Moor, was also inspired to achieve like feats vocally with great success, giving us a variety of tonal production and proving that he can shade his singing from his usual *forte* into nuances that make him outstanding in the role. His fortissimo high voice was, as always, thrilling and his interpretation of the role is without doubt outstanding.

Martha Lipton as Emilia, Paul Franke as Cassio, Charles Anthony as Roderigo, Nicola Moscona as Lodovico, Clifford Harvuot as Montano and Calvin Marsh as a Herald were all outstanding in their parts, convincing vocally and histrionically, to round out a perfect performance.

Cleva, perhaps inspired by such superb performers, conducted soloists, chorus and orchestra with great confidence. The Metropolitan orchestra followed his direction faithfully in all the abrupt changes of the drama, which encompasses many extremes from delicate emotion to the intensity of raging passions. The chorus, trained by Kurt Adler, was another strong element in the performance. The stage direction was by Dino Yannopoulos, with the familiar scenery "revised" by Ellen Meyer. L. R. T.

The Magic Flute, Nov. 16, E—Mozart's delightful *singspiel* returned to the repertoire after a season's absence. It was sung again in the English version of Ruth and Thomas Martin. There was a new conductor, and several new assignments of roles.

Erich Leinsdorf had prepared the work with considerable care, and his reading—though not one of the great classical treatments of this supreme score—had at least precision and occasionally some fine moments.

Gloria Davy sang her first Pamina and Giorgio Tozzi his first Sarastro with the company. Miss Davy showed some nervousness, though her voice of appealing quality was used with superior intelligence Mr. Tozzi was a noble-voiced and impressive Sarastro, but he suffered a mishap when during a stage change one of the columns fell and hit his head. He courageously continued with his later singing, and no effect of the mishap was apparent in his fine work.

Nicolai Gedda sang his first Tamino in the house also, showing his usual artistry. His performance as a whole was rather unemotional but his light voice was used with skill. William Olvis, American tenor, made his debut with the company as a Priest, revealing a pleasing voice, though real appraisal of his gifts must await a larger part.

Roberta Peters coped valiantly with the two terrific solo airs of the Queen of the Night, and encompassed them with considerable credit, though some of her tones seemed forced.

Theodor Uppman was superb as Papageno, both in his adroit use of his voice and his delightful portrayal. As Papagena, Mildred Allen was also a most pleasing ingenue and won a real success. The Three Ladies were sung by Heidi Krall, Mignon Dunn and Belan Amparan, their important trios being done usually in excellent Mozartian style and with appealing tone. Paul Franke sang and pantomimed the cruel Monostatos well. Others in the lengthy cast were Norman Scott as an imposing High Priest; Emilia Cundari, Helen Vanni and Margaret Roggero as Three Genii; Louis Sgarro and Giulio Gari as Two Guards; Henry Arthur, John Frydel and Hal Roberts as Three Slaves. The chorus was also heard to advantage.

The stage action devised by Graf held many attractive tableaus and blended the disparate elements of the Mozart-Schikaneder work into a strong spectacle. The sets and costumes were those designed by Harry Horner for the revival several seasons ago.

L. R. T.

OTHER PERFORMANCES

Among other performances were: **Renata Tebaldi's** first "Butterfly" with the company, a benefit for the Bagby Foundation, Nov. 8, and the debut in the same role of **Kunie Imai,** Nov. 15; **Eugenio Fernandi's** first Cavaradossi with the Met, Nov. 12; **Mary Curtis-Verna's** first seasonal Tosca in the same performance. **Martial Singher** sang the four villains in the second hearing of "Contes d'Hoffmann," Nov. 13.

CITY CENTER

La Cenerentola, Oct. 18, E—This performance by the New York City Opera Company of Rossini's work, a revival of the original production given there four years ago, brought back to a New York audience the Italian opera buffa with all its liveliness and brilliance, its dash and mirth.

It was a worthy presentation, commendable for much of the singing and the sparkle and gaiety of the staging, although occasionally the action gave evidence of getting out of bounds. The scenic effects and costumes, a legacy of the earlier production, gave the impression of freshness and appropriate attraction.

To the difficult part of Angelina, Frances Bible brought a simple, unaffected but highly finished portrayal of the Cinderella role both in poverty and in riches, aided by some extremely ingratiating singing. Her two jealous sisters, Regina Sarfaty and Jacquelyne Moody, were well cast vocally and otherwise in their respective amusing roles. Ralph Herbert, the entertaining and bluff old Don Magnifico; John Reardon, as the cunning servant; and the firm-voiced Arthur Newman as Alindoro, all were in excellent form and vied in cooperative spirit. Giuseppe Barati, in his debut as Don Ramiro, disclosed a light, lyric voice of sweetness and fluency generally well suited to the Rossini music, although at times added vocal virility would have further enhanced the impressiveness of his performance.

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Arturo Basile conducted, achieving a splendid orchestral and stage balance, and his knowledge of and feeling for the Rossini style, its flexibility and pace, contributed much to a successful evening of opera. L. C.

"The Rape of Lucretia," Oct. 23, E.—With the exception of a short Broadway run some years ago, Britten's "The Rape of Lucretia" has not been mounted in New York City. The opera, though dealing with a highly dramatic episode, is placid in pace. On the other hand, if one follows Ronald Duncan's libretto (after André Obey's play, "Le Viol de Lucrece") and Britten's brilliant orchestral writing, there is drama enough.

The opera is cast in a strange mold; much of the continuity is carried by a Male and Female Chorus—in each instance a single singer. The action takes place in Rome about 500 B.C. and deals with the political troubles of the period and more specifically the jealousies of the Roman generals, a Roman beauty—the wife of General Collatinus—and Tarquinius, an Etruscan prince.

This production was handsomely staged and designed, to the credit of John Daggett Howell, stage director, and Andreas Nomikos, scenery and costume designer.

A generally superb cast further enhanced the performance. Frances Bible in the title role again displayed one of the finest voices on the American operatic stage. Her remarkable breath control, the warmth of her beautiful voice and her exquisite musical taste added much to this evening's performance. It may be that she is not the ideal person for the role, but vocally she could not be bettered in it. Convincing was the lusty portrayal of Tarquinius by William Chapman. He has a good voice, well managed, but above all a splendid stage sense.

Almost as important were the roles of the Male and Female Chorus, beautifully handled by David Lloyd and Brenda Lewis. Both were in good voice and both know their way around the stage. Collatinus, a Roman general and the husband of Lucretia, and Junius, another Roman general, were ably portrayed by Joshua Hecht and Emile Renan, respectively. Ruth Kobart as Bianca, Lucretia's old nurse, gave a fine stage portrayal, but faulty intonation detracted somewhat from her performance. Lee Venora as Lucia, a maid, was a delight. Light of foot, beautiful to the eye, she also has a beautiful voice.

Perhaps the greatest praise should be reserved for conductor Julius Rudel. He maintained an admirable balance between orchestra and performers, and he paced and molded the entity into a worthwhile and interesting evening at the opera.

Despite a certain lack of dramatic impact, we find "The Rape" to be good stage stuff. Britten has the ability, when properly interpreted (and Rudel was a superb interpreter) to delineate, especially in his orchestra, the slightest nuance or idea. G. W.

Photo by Charles Rossi
ARTURO DI FILIPPI *(center), director of the Opera Guild of Greater Miami and member of the vocal department of Miami University, visited New York to congratulate one of his former students,* soprano JOAN SENA, *who made her New York City Opera debut on Nov. 8 as Micaela in "Carmen." At left is* EMERSON BUCKLEY, *who conducted.*

OTHER PERFORMANCES

Other performances included: **Phyllis Curtin's** first Violetta with the company, Nov. 7; **Gertrude Ribla's** first Turandot on Nov. 12; the initial hearings of **Debria Brown** as Carmen and **Joan Sena** as Micaela on Nov. 8; **Gianni Galli's** bow with the company as Mimi, Nov. 2; **Constantine Callinicos'** debut as conductor of "Butterfly," Nov. 15; **Lee Venora** in the title role and **Joshua Hecht** as Blitch for first time in Floyd's "Susannah," Nov. 14; **Maria Candida's** debut as Musetta in the final performance of the season, Nov. 16. **George Maran,** who began to sing Belmonte in "Abduction from the Seraglio" previously and became indisposed, finally assumed the role.

MARTIN BECK THEATRE

"Maria Golovin," by Menotti, Nov. 7, E—In spite of some excellent work by the singing cast and a stage production of distinction, the latest musical drama by Gian-Carlo Menotti, in its first U. S. hearings, lasted only five nights. This was perhaps attributable to a slender plot, developed in episodic scenes, and music that did not on the whole equal in richness or inventiveness other operas by this versatile composer-librettist. Perhaps "Maria Golovin" was finished too hastily, for the opening act had a more sure, Puccinian texture than some of the later scenes. These, despite a number of fine solo and concerted numbers, are orchestrated thinly and with some rather obvious reminiscences of Puccini, Moussorgsky, Debussy and others.

Mr. Menotti seems to have been bitten by the Chekhov bug—and perhaps the Freud bacillus. The story of a young, rather neurotic man blinded in the war who with his mother entertains in their villa somewhere in Europe the young and beautiful wife of a war prisoner, Maria Golovin, is promising enough. Donato, the young man, speedily succumbs to her charms, but the girl seems not to have her heart in the business. The "big scene" comes near the end when the prisoner returns, whereupon the jealous lover decides to shoot her. His mother guides his hand so that he shall miss but think he has succeeded, and thus his fatal obsession shall be dispelled. The opera ends with Maria not running from the place, as good sense dictates, but going upstairs to resume a jazzy party with some refugee friends.

Franca Duval gave a good deal of temperament and allure to the title role, which has some good opportunities, and her voice was richly displayed in many of the scenes. Tall Richard Cross, a baritone in the early twenties, gave a likable reading of the role of Donato, and vocally showed excellent training and a pleasing personality. Patricia Neway was dramatically forceful and suitably restrained as the anguished mother. Norman Kelley gave a spry perkiness to the precious tutor, Dr. Zuckertanz, whose satiric aria on artistic foibles seemed to contain the author's own protest against those who like abstruse modernism instead of his own brand of Italianate lyricism. Ruth Kobart was hearty and vivacious as the servant Agata, and sang with warm tone. William Chapman as the Prisoner displayed dynamic power and did well with his one big scene vocally. Little Lorenzo Mufti, an Italian boy from Spoleto, was winning child Trottolo, and John Kuhn walked on briefly as a Servant.

Much credit was owing to Herbert Grossman, whose conducting of a smallish but adequate orchestra drew out all the effectiveness in the score. R. K.

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CARNEGIE HALL

Victoria de los Angeles, soprano, Oct. 17, E—The eminent soprano's recital was an impressive one, with a high level of interpretative and vocal projection. Personally, the singer radiated charm and graciousness.

The opening group of three Handel arias was sung with authority and tasteful classic style, especially the aria "So Shall the Lute" from the oratorio "Judas Maccabaeus." Her lieder group contained three of Schubert's lightest compositions and, in the same category, three Brahms songs and the more serious "Von ewiger Liebe." Some of the soprano's finest singing of the evening was heard in this group, where fluency of tonal execution and refined expressiveness proved dominant factors.

To Lia's aria from Debussy's "L'Enfant Prodigue," Miss de los Angeles gave a stirring performance, with unforced dramatic moments, and a warmth of expression and vocal loveliness throughout, combined with well-controlled emotionalism. The Spanish music of Granados, Espla, Rodrigo and Turina was marked by a sparkling evocation of atmosphere, spontaneity and clarity of tone, revealing the singer's skillful contrasting and coloring of moods and phrases.

Paul Berle was the competent accompanist. L. C.

N. Y. Philharmonic, Leonard Bernstein conducting, Oct. 19, E—It all started with an apology—unwarranted at that—and ended with a triumph. Leonard Bernstein, the evening's conductor, opened the program with some remarks which served to evplain the programming of three works of what he called "three living pioneers" of American music on one bill. Wallingford Riegger's "Music for Orchestra," Op. 50, John J. Becker's "Sinfonia Brevis" No. 3, and Carl Ruggles' "Men and Mountains" made up the first part of a program which closed—as if to award those who had stayed through the first half with something sweet—with Rachmaninoff's Piano Concerto No. 3 played with magnificence and virtuosity, warmth and a fabulous sense for the sound of his instrument by Van Cliburn.

Of the American works, only one, Riegger's "Music for Orchestra" employs twelve-tone technique. The other composers, especially Ruggles, write dissonant chords, which in Ruggles' case pile up to tone-clusters of great dynamic power. Mr. Becker's score, to this reporter, seemed the most accessible at first hearing. Its architectural design is clearly traditional; the entire work, though strictly contemporary in feeling, is conceived in an inno-way revolutionary vernacular. What the three works have in common is their unwillingness to make concessions to an average public's taste. As to their pioneering, one dares question its direction, since the problems posed and solved have not been problems in music for a long time, and were not even when these works were composed.

The audience received all three compositions with respectful applause which Messrs. Riegger and Becker acknowledged in person. But Rachmaninoff, as interpreted by Cliburn and Bernstein, ran away with the show. H. W. L.

Jennie Tourel, mezzo-soprano, Oct. 21, E—This was the first concert of the much-discussed series sponsored by Herbert Barrett Management with tickets priced from 60 cents to $1.50. Aside from the price tag there was nothing cheap about the event, and the great hall was three-quarters filled with young enthusiasts applauding vociferously.

Miss Tourel was radiant in appearance, and resourceful in the delivery of a splendid program. With Paul Ulanowsky playing magnificent accompaniments, she opened her list with a group of light classic airs, continuing with a group of Brahms, French and Russian songs and numerous added numbers, including the aria from Offenbach's "La Perichole."

At this high point of the singer's career there is nothing to be gained in arguing over possible unrealized potentials of the Tourel voice. While the production to our ears is more "covered" than it need be, the facility of projection, the flexible long-spun phrases and the transcendant artistry made each number, familiar or not, memorable. M. C.

Vladimir Ashkenazy, pianist, Oct. 24, E—This highly acclaimed Soviet artist bowed to the American public in a program consisting of "Variations on a Theme by Corelli" by Rachmaninoff; Nocturne, Op. 9, No. 3, and E major Scherzo by Chopin; Liszt's "Mephisto Waltz"; Brahms' "Handel" Variations, and the Prokofieff Sonata.

Mr. Ashkenazy without question belongs in the front ranks of the younger virtuosos. That the concert was disappointing may be partly ascribable to the program and partly, perhaps, to the pianist's youth, but other things contributed. No virtuosity could have concealed the poverty of invention in the Rachmaninoff Variations. The Chopin group was extremely well played, the lyrical moments especially, but the effect was cool and remote rather than intimate or tender. The "Mephisto Waltz" was fast, clean and accurate, but the Archfiend seemed hardly more than a small boy with a Hallowe'en mask. The Brahms Variations emerged as an alternating series of brilliant toccatas and languishing nocturnes, while the stern march of polyphony receded to insignificance. Though the performance of the Profiofieff Sonata may have been a masterful revelation, the music impressed this reviewer as a flamboyant trifle despite its skillful writing.

Although Mr. Ashkenazy's playing seemed distinguished enough when considered in separate facets, *in toto* it remained anonomous and faceless and, though appealing, was rarely moving. Among his encores the pianist delivered an incredibly breath-taking rendition of the Chopin little A minor Etude, at a tempo that defies description. A. M. K.

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N. Y. Philharmonic, Leonard Bernstein, conductor, Oct. 25, E—Bernstein led the orchestra in a varied program featuring works especially notable for singing melody. Rich tonal texture and sensitive response to each minute direction of the conductor were strong factors.

One of the delectable compositions, Arthur Foote's "Night Piece," introduced in solo passages John Wummer, first flutist with the orchestra. The silver tones of the solo flute supported by the clarity of the string ensemble combined in moments of lyric beauty.

Another high point of the concert was the Schumann Piano Concerto with guest artist Eugene Istomin. The young pianist, known internationally for technical skill, brilliance and power, made the piano voice its measures with imaginative, poetic color and stylistic balance.

Also heard were a brilliant reading of Debussy's "Images" and the "Melpomene" Overture of George W. Chadwick. M. C.

N. Y. Philharmonic, Leonard Bernstein conducting, **Lee Luvisi,** pianist, soloist, Oct. 26, A—The concert opened with George W. Chadwick's dramatic overture "Melpomene," a smoothly orchestrated score in the manner of the Schumann-Mendelssohn era, now sounding trite and unexciting despite its touches of Wagnerian and Brahmsian orchestration.

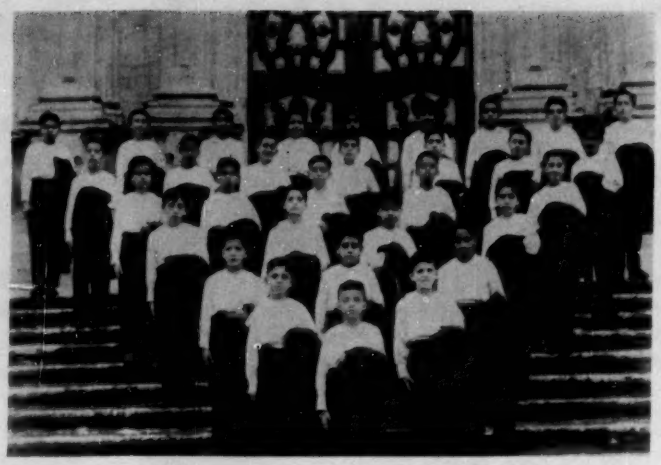
The chief novelty of the program was the appearance of young Lee Luvisi, a former student of Horszowski and Serkin at Curtis Institute and himself a member of the faculty there, as soloist in Beethoven's "Emperor" Concerto. His technical skill is outstanding and he evidently prepared this concerto with care. Portions of his performance came off brilliantly, but on the whole his reading was more marked by soulful lyric feeling and a somewhat miniature conception than it was by boldness of heroic proclamation. Perhaps, also, he could have accomplished a performance of greater effect and consistency of pace and spirit if Mr. Bernstein had provided an accompaniment of greater smoothness and resilience. The reception by the audience was extremely warm, with a number of recalls.

The program ended with a repetition of Debussy's "Images." R. K.

Anita Cerquetti, soprano, and **Flaviano Labo,** tenor, Oct. 26, A—Anita Cerquetti, soprano, who was last heard here in 1957 in a concert version of Gluck's "Paris and Helen," appeared in a joint recital with Flaviano Labo, tenor, offering a program of operatic arias.

Miss Cerquetti's portion of the afternoon's program included arias from "Aida," "Andréa Chènier," Il Trovatore," "Tosca," "La Forza del Destinõ and "Ernani." The soprano's voice possesses power and an appealing basic beauty and clarity. Unfortunately, the natural tonal beauty was marred frequently, and the interpretation interfered with, through the apparent lack of a command of some of the important elements of bel canto.

Mr. Labo's contribution to the program included arias from "La Gioconda," "Turandot," "Fedora," "La Fanciulla del West" and "Tosca." He sang with a well routined technique and a voice of ingratiating quality, and presented performances appealing to the large audience. The accompanist was Nicholas Flagello. L. C.



The SINGING BOYS OF MEXICO, *under their conductor,* LUIS BERBER, *were heard in a New York concert.*

The Singing Boys of Mexico, Oct. 26, E—The Singing Boys of Mexico (Ninos Cantores de Morelia), thirty-two in number, presented the only New York concert of their current United States tour, under the able direction of Luis Berber. A widely diversified program included sacred and secular choral works by Palestrina, Gallus, Durante, Schubert, Galuppi, Mendelssohn, Clari, Stravinsky, Britten and Orff, with Mexican folk arrangements and conventional songs.

Throughout the evening excellent discipline, spontaneity and warmth of vocal coloring were apparent, supplemented by a surprising maturity of tone and a general blend and balance of the entire group, though infrequently a shade of stridency manifested itself. The contrasting styles marking the "Four Country Songs" of Stravinsky, the highly technicized "Laudes Creaturarum" of Carl Orff and the exuberant "Viva L'Amor" of Seghizzi were translated into their distinctive and respective schools of composition with interpretive atmospheric effectiveness, dynamic shading and tonality of many colors. Solos and duets by members of the ensemble were also in evidence on the attractively designed program. L. C.

N. Y. Philharmonic, Thomas Schippers, conducting; **Gyorgy Cziffra,** pianist, Nov. 1, E—Orchestra and soloist combined in ensemble at its best to provide strikingly beautiful performances of the Liszt E-flat Concerto and of the same composer's "Hungarian Fantasy." To say that Mr. Cziffra's playing is brilliant is to speak but a half-truth. True, the "decoration" in which these works abound had its quota of glitter, but it was infused also with a warmth that made the performance moving as well as dazzling. This pianist's strength is dynamic; he does not pound. The forte passages had depth and richness. All in all, he brought to the presentation of these sometimes looked-down-upon compositions a freshness which made hearing them a delight. Orchestra and soloist deserved the resounding ovations accorded the playing of both works. The program opened with Rossini's "Siege of Corinth" overture and Mario Zafred's Fourth Symphony, an unexciting work of little inspiration. A glowing colorful performance of Stravinsky's "Firebird" Suite brought the concert to a close. C. G.

Ivry Gitlis, violinist, Nov. 3, E—There was only one slightly disappointing performance during this concert: the "Kreutzer" Sonata (certainly no trifle as an opener), though full of flash and energy, sounded a bit cold and at times peculiarly phrased, and the first movement was marred by an uncontrolled bounce in the bow. But by the time Gitlis had completed the Paganini Concerto in D—which, technically, calls for "everything in the book"—he had convinced this listener that sheer virtuosity could not possibly be carried much farther. He performed incredible feats with the bow with apparent ease and the cleanest articulation; he achieved, too, a variety of tone color, from a distant, hooded effect to out-and-out brilliance. The Bartók Sonata for Violin Alone amplified this conviction to include a belief in the violinist's musical wisdom as well. This Sonata, which explores so thoroughly the resources of the instrument in a melodic-contrapuntal manner not totally dissimilar to Bach's, makes great demands upon the artist's perception as well as his technique, and he rose to both challenges admirably. The final group on the program, which included well-contrasted works by Szymanowski and Wieniawski, and Bloch's "Nigun" from the "Baal Shem" Suite, confirmed the opinion that Gitlis is surely one of the outstanding young violinists on the platform today. S. F.

Ray Lev, pianist, Nov. 9, E—Performing with a greater degree of restraint than was shown in some of her previous recitals, Ray Lev encompassed a lengthy program with refreshing zeal and artistic achievement. The audience was large and enthusiastic.

Miss Lev's own fine arrangement of the Bach Choral-Prelude "Nun komm' der Heiden Heiland" was played in musicianly style and with a feeling of devotion. Her arrangement of the D minor Concerto of Vivaldi-Bach was given an intelligent and splendidly balanced presentation, technically and otherwise. An intense, forthright performance of the Brahms "Handel" Variations brought some of the most impressive playing of the evening, with an abundance of mood contrasts and an overall brilliancy. The B flat major Sonata of Schubert had a graceful interpretation, though lacking some of the depth and warm emotional

(*Continued on page* 34)

REVIEW OF RECORDED MUSIC

Reviewed by Mary Craig, G. A. Devlin, Kenneth Henry, Russell Kerr, T. W. Thompson

BERLIOZ DISCS

Berlioz: SYMPHONIE FANTASTIQUE. *ORCHESTRE DE LA RADIODIFFUSION FRANCAISE; SIR THOMAS BEECHAM, CONDUCTOR.* Capitol-EMI G 7102. Composers, like writers, go out of fashion for a while and then unexpectedly come back into vogue again. If new record releases can be interpreted as signs of a trend, Berlioz may be undergoing a strong upsurge in popularity, for three major Berlioz discs appear this month. In one listener's 20 years' experience with this work in concert and on discs, the *Fantastic Symphony* has rarely had a more beautiful performance than this one, under the meticulous and loving care of Sir Thomas Beecham. Against the score, the reading is note-perfect, but never is it score-bound in any other sense. Each phrase is tapered and arched, and sings out as the composer meant it to. The climaxes, such as those in the macabre March to the Scaffold or Witches' Sabbath, have an urgency and splendor that are overwhelming, even when this work is as familiar as an old sweater. The ballroom waltz of the second movement shimmers and spins. And, always, the string tones are silken, the brasses bright, and the woodwinds, in solo or as part of the total color, are pure in tone and superbly played. The performance has such buoyancy and persuasion that it is almost possible to believe (for a few moments) that no greater music has ever been written. Engineering keeps the fidelity equal to the artistry.

Berlioz: HAROLD IN ITALY. *BOSTON SYMPHONY ORCHESTRA; CHARLES MUNCH, CONDUCTOR; WILLIAM PRIMROSE, VIOLIST.* RCA Victor LM-2228. Essentially a viola concerto, this work, according to the composer, was written as "a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's *Childe Harold.*" On this disc, the solo viola is in capable hands—those of William Primrose, whose playing is clean and sure, and shows considerable tonal finesse and richness. But there is, as well, a certain detachment that we feel is somewhat alien to Berlioz's spirit and style. In comparison to Sir Thomas Beecham's conducting of the *Fantastique,* this reading seems somewhat less ardent. But Mr. Munch's fluid approach and the orchestra's familiar and, as always, impressive technical finish and sumptuous tone raise the performance well above average. Thoroughly reliable on every count, the interpretation strikes one as professional rather than unforgettable.

Berlioz: SUITES FROM THE DAMNATION OF FAUST AND ROMEO AND JULIET. *PARIS OPÉRA ORCHESTRA, ANDRÉ CLUYTENS, CONDUCTOR.* Angel 35431. In size, sheen, and sheer skill, the Paris Opéra Orchestra is the peer of neither the Radiodiffusion nor Boston orchestras, on display in the two previous discs. The rolling *tuttis* lack Beecham's surging strength or Munch's massive tone. But the more delicate and whimsical passages, such as the Dance of the Sylphs from *Damnation of Faust,* are effective. And Mr. Cluytens wields a skillful baton in the languorous atmosphere of the Sadness and Love Scene movements from *Romeo and Juliet.* In general, the performances are capable rather than captivating and, while not actually perfunctory, seem somewhat deficient in spirit. Berlioz, to our way of thinking, needs unwavering ardor. K. H.

PIANO

Brahms: PIANO CONCERTO NO. 1 IN D MINOR. *THE CLEVELAND ORCHESTRA; GEORGE SZELL, CONDUCTOR; LEON FLEISHER, PIANIST.* Epic LC 3484. Six years ago last May, when Leon Fleisher was chosen winner from among 71 contestants in the Queen Elizabeth of Belgium International Music Competition, it was this concerto that he elected to play, in addition to the pieces required. This performance, too, is a prizewinner. It bears out the verdict of the Belgian contest judges, who included pianists Robert Casadesus, Artur Rubinstein, Rudolf Firkusny, and the late critic Olin Downes. It is clear, from the performance, that Mr. Fleisher loves, understands—and can play—this moody, introspective, and often elegiac music. His playing is not unlike Edwin Fischer's at the peak of his artistry. No phrase is too brief to shape carefully, no note too casual to be played without exact tonal control. Even in the grand climactic passages, the tone is gentle, for all the strength and vigor of the playing. So handsomely disciplined is his technique that Mr. Fleisher's artistry almost entirely conceals it. Mr. Szell's first-rate orchestra and sympathetic conducting also share in the success of this performance. Like Beethoven's Fourth Concerto, this work does not give up its full meaning and beauty in a single hearing. We believe Mr. Fleisher's version may also yield up, more and more, its soft-spoken depths as it is reheard—often, one hopes. K. H.

Brahms: PIANO CONCERTO NO. 2 IN B FLAT. *THE PHILHARMONIA ORCHESTRA; SIR ADRIAN BOULT, COND.; LOUIS KENTNER, PIANIST.* Capitol-EMI G 7133. When two artists as distinguished as Sir Adrian Boult and Louis Kentner collaborate in performing one of the major works among concertos, one expects a great deal. These men have long been known for their service to modern music, having introduced first performances of works by such composers as Bliss, Holst, Vaughan Williams, and Bartok. Both men are also well known for their range of interest in other composers and their capable and complete musicianship. Only for these reasons does this performance come as something of a disappointment. Mr. Kentner shows great concern for tone and technical proficiency. But his rather Lisztian, outgoing grand manner seems, at times, a contradiction of Brahms' moody and occasionally ponderous romanticism. For example, the long trills in the slow third movement, which is all serenity and haunting song, are taken with bravura power. It is rather like Corot under a photo-flash bulb. In the orchestra, the strings sometimes smother the rest of the instrumentation. And the piano seems close-miked, compared to a distantly recorded orchestra. Some of the expressive phrases (pulsating accents, long appogiaturas) seem overstressed, so that they verge on sentimentality. Possibly the effect is due to miscasting, a difference of view and temperament between the artists and the composer. Yet, for all this, the performance is impressive musically. It is the memory of interpretations by such other performers as Serkin and Horowitz that interferes. K. H.

Debussy: REFLECTIONS IN THE WATER, TWO ARABESQUES, THE ENGULFED CATHEDRAL, MINSTRELS, LA PLUS QUE LENTE, POISSONS D'OR, THE GIRL WITH THE FLAXEN HAIR, GENERAL LAVINE—ECCENTRIC, REVERIE, FEUX D'ARTIFICE. *RUDOLF FIRKUSNY, PIANIST.* Capitol P 8451. Firkusny's suave, polished style is ideal for such works as the "Arabesques" and "Reverie." It is less restrained, subtle and suggestive than, say, the masterly interpretations by Gieseking. While there is considerable charm and atmosphere in "Girl with the Flaxen Hair" and a suitably eerie quality in "The Sunken Cathedral," many will prefer their Debussy more delicate, with fewer "pianistic" effects and bold climaxes. The recording is superior in tone and extremely well engineered. R. K.

SYMPHONIC WORKS

Haydn: THE SALOMON SYMPHONIES, VOL. I (NOS. 93 THROUGH 98). *THE ROYAL PHILHARMONIC ORCHESTRA; SIR THOMAS BEECHAM, COND.* Capitol-EMI GCR 7127 (3 discs). More than 150 years after they were first written and performed in London, Haydn's last 12 symphonies, which include such nicknamed favorites as the "Surprise," "Drum Roll," "Clock" and "Military," have now been recorded in the same city by Sir Thomas Beecham. He uses a large string section , a fact which 18th Century purists may object to. But Beecham's approach always

merits respect and, although his heart and vision are often in the 19th century, he understands Haydn's time and style and does not distort it. In Vol. I of what will, when Vol. II is released, constitute a six-disc set—one symphony to a side—the minuets are particularly lively, played with a strong beat and earthy joviality. Space and silence are used to dramatic advantage, too, where appropriate. But the string tone, at times silken, at other times has a muslin plainness. As Sir Thomas views Haydn, one rather wishes he had the Philadelphia or Boston strings under his baton.

K. H.

Sibelius: SYMPHONY NO. 1 IN E MINOR. *THE BBC SYMPHONY ORCHESTRA; SIR MALCOLM SARGENT, COND.* Capitol-EMI G 7101. Sibelius has no more dedicated or reliable interpreter than Sir Malcolm Sargent. For many years, they exchanged letters to discuss the interpretation of the late Finnish symphonist's works; and the conductor paid the composer a visit in 1956. This long study, devotion, and interest contribute significantly to this performance of the First Symphony. Sibelius does not always sound as well recorded, for all the engineering excellence of such a disc as this, as he does in the concert hall. Densely orchestrated effects, long pedal points, rumbling tympani, intricate string motifs, often occurring all at once, give a slight burr to the eloquence. But eloquence is here, with Sir Malcolm controlling the climaxes and fully, but never over-stating the cool grandeur of the romantically expansive melodies. The performance is convincing; this is probably the way the composer meant his earliest symphony to be played. K. H.

Beethoven: SYMPHONY NO. 3 in E FLAT ("EROICA"). *BOSTON SYMPHONY ORCHESTRA; CHARLES MUNCH, COND.* RCA Victor LY-2233. As far as tonal finish and technical virtuosity are concerned, this disc displays the Boston orchestra in all its expected perfection. But Mr. Munch takes a personal view of Beethoven that may have its dissenters. To him, a *decrescendo* means, quite often, a slowing down (as in measure 280 of the first movement, to take one instance). And a considerable rubato characterizes other sections. No one can say absolutely that Beethoven did not mean this so; score markings are too much a suggestive convention to tell all. But one can only compare other tempi, other performances, other conductors (such as Bruno Walter, for example), and decide that some other approaches seem apter. Too, on this disc, one note often undergoes a variety of dynamic change. It is our belief that this, the Handelian cadential retards, and the self-consciously and sensuously tapered phrases, steal much from Beethoven's strength and directness and romanticize what is in itself romantic.

K. H.

Ravel: BOLERO; **Berlioz:** CORSAIR AND BENVENUTO CELLINI OVERTURES. *PARIS CONSERVATORY ORCHESTRA; CHARLES MUNCH, COND.* London-Richmond B 19001. **Beethoven:** SYMPHONY NO. 5. *PARIS CONSERVATORY ORCHESTRA; CARL SCHURICHT, COND.* London-Richmond B 19005. In the competitive record industry, a constant stream of new releases is one of the necessities of merchandising, accelerated obsolescence, and business survival. Several manufacturers now, like book publishers, re-issue works, after they are retired from the current catalogue, at greatly reduced prices. London recently entered the $1.98 market with its "Richmond" series. These are good buys, and the recorded sound of these two discs equals that of most new releases. Mr. Munch's reading of *Bolero* has finesse and the sultry, cumulative impact one expects of this work, and the two Berlioz overtures are played with sensuous and dramatic power. On the second disc, with the same orchestra, Mr. Schuricht turns in a virile, well-balanced, and authoritative performance of Beethoven's best known symphony, although the orchestra, in tone and technical finish, is not quite the equal of some of our leading American orchestras.

K. H.

Richard Strauss: DON QUIXOTE. *LORNE MONROE, CELLIST, HARRY ZARATZIAN, VIOLIST, THE PHILADELPHIA ORCHESTRA. EUGENE ORMANDY, COND.* Columbia ML 5292. The formidable "Fantastic Variations" on the subject of the Rueful Knight are given a superior embodiment, so far as sumptuous tone is concerned. Indeed, this is a large-scale and highly moving reading —not only for the immediate and direct communication which it establishes, but also for the way in which it captures the spirit of an orchestral classic that—like some novelists' portrayal of the soul—seems to render us all more understanding of human frailties. Monroe plays the cello passages with smoothness and skill, if his version does not have as much personality and profundity as certain other noted cellists'. The viola voice of Sancho Panza is also well etched in by Zaratzian. Ormandy's reading excels in the beauty of tone evoked in such passages as the Knight's vigil, the love and death scenes. The complicated contrapuntal effects of the work are managed very skillfully, though not with the superb stage management that the composer himself gave his concert hall version of the complex score. The sound is a notable example of high fidelity.

R. K.

OPERAS

Donizetti: LUCIA DI LAMMERMOOR. *ROBERTA PETERS (LUCIA), JAN PEERCE (EDGARDO), PHILIP MAERO (ENRICO ASHTON), GIORGIO TOZZI (RAIMONDO), PIERO DE PALMA (ARTURO BUCKLAW), MITI TRUCCATO PACE (ALISA), MARIO CARLIN (NORMANNO). ROME OPERA HOUSE ORCHESTRA AND CHORUS, ERICH LEINSDORF, COND.* A New Orthophonic, High Fidelity Recording (Red Seal), two discs, RCA Victor LM-6055.

This recording of the popular Donizetti opera was made in the Rome Opera House, and the excellent chorus of that house is ably directed by Giuseppe Conca. The chief roles are sung by artists familiar to the American operatic stage, and Erich Leinsdorf is the conductor.

In the first scene Philip Maero uses his baritone of fine quality with skill in the episode with Giorgio Tozzi, whose brilliant bass rings out in rare form.

Roberta Peters in her duet with Jan Peerce, in the second scene of the opera, displays the inspiration and musical overtones that make her outstanding among present day coloraturas, though her singing is somewhat mechanical in

ROBERTA PETERS *as Lucia, in the Mad Scene, part of the new RCA Victor complete recording of the opera.*

the opening passages of this scene. Peerce is at his best, both vocally and musically, in the role of Edgardo throughout the recording.

A warm mezzo-soprano is also revealed by Miti Truccato Pace in the subsidiary part of Alisa.

In Act II Mario Carlin as Normanno displays an excellent vocal quality in his scenes with Mr. Maero, who uses his voice with intelligence and musical taste also in the following duets with Miss Peters.

The soprano is at her best in the Mad Scene, where she exhibits her full vocal prowess, as well as grace and charm of interpretation. Piero De Palmo as Arturo, her luckless bridegroom, shows a light and agreeable tenor. One of the highlights of the recording is, of course, the Sextette, in which all the voices blend beautifully, thrilling the listener with the dramatic intensity of the scene.

Erich Leinsdorf is in complete control of the Rome opera orchestra and vocalists at all times, producing an excellent musical entity.

The recording is first rate, engineering-wise, and is a welcome addition to any collection of records. The sound is a vibrant example of high fidelity, indeed! L. R. T.

Stereo

Verdi: IL TROVATORE. *MARIO DEL MONACO (MANRICO), UGO SAVARESE (COUNT DI LUNA), GIORGIO TOZZI (FERRANDO), RENATA TEBALDI (LEONORA), GIULIETTA SIMIONATO (AZUCENA), ATHOS CESARINI (RUIZ), ANTONIO BALBI (AN OLD GYPSY), LUISA MARAGLIANO (INEZ). CHORUS OF MAGGIO MUSICALE FIORENTINO, L'ORCHESTRE DE LA SUISSE-ROMANDE, ALBERTO EREDE, COND.* London ffss stereophonic OSA-1304. Three discs.

For 105 years *Il Trovatore* has retained its reputation of being perhaps the most typical mid-19th century Italian opera, having all the features associated with that *genre*. Together with a hyper-romantic and improbable plot, the score, replete with well-known melodies, requires finely trained voices to execute the vocal pyrotechnics Verdi wrote for all voices from the highest soprano to

the deepest bass. The cast chosen for this recording has the voices and flexibility needed. Individually and in ensembles the singers frequently rise to great vocal and dramatic heights.

Noteworthy performances are turned in by all of the soloists. Tebaldi, Del Monaco and Tozzi are all well known to us by their outstanding performances with the Metropolitan Opera Company, and they are heard here at their most effective. They are joined by equally outstanding voices and dramatic talents in other roles. Giulietta Simionato, the Azucena, has some intonation lapses in the second act, but recovers to give an excellent account of her unusual artistry. Luisa Maragliano as Inez, displays a clear, pure lyric soprano of pleasing quality. Ugo Savarese, in the role of Di Luna, reveals a baritone of light texture and warm quality.

The orchestration of this opera, written mainly in rather elementary style, chiefly as a background for the voices, nevertheless on several occasions rises to great dramatic effectiveness, as in the thrilling accompaniment to "Stride la vampa." Alberto Erede conducts the opera in masterly fashion. The sound is also of the best. L. R. T.

FOR STRINGS

Beethoven: GROSSE FUGE, OP. 133; QUARTET IN F, OP. 135. *THE HOLLYWOOD STRING QUARTET.* Capitol P 8455. Since it was formed ten years ago, The Hollywood String Quartet, whose members are first desk men in major film studio orchestras, has steadily gained in reputation, until now it ranks among the finest in the world. San Francisco music critic Alfred Frankenstein has praised its "magnificent collective tone" and "superb style that over looks no fine detail but also sweeps through the major lines of a big work with almost symphonic vigor." That tribute applies as well to this difficult late chamber music of Beethoven. The first violin and 'cello, so conspicuous by their placement, are particularly fine, with precise technique and handsome tone. Yet these yield to the two inside voices, when the music requires, and integrate perfectly. Take any measure of this work, such as the pizzicato close of Op. 135, and it is exemplary, absolutely faithful to the score. Yet the whole, too, has a compelling momentum and brings the full architecture of the complex scores intensely to life. K. H.

VIOLIN SONATAS

Mozart: SONATA IN C MAJOR, K. 296; SONATA IN E MINOR, K. 304; SONATA IN G MAJOR, K. 301. *NATHAN MILSTEIN, VIOLIN, LEON POMMERS, PIANO.* Capitol 8452. The three sonatas are examples of Mozart's increasingly firm grasp of the form, and are supposed to have been influenced by the sonatas of a composer named Schuster whose works he saw in Munich during his trip to Paris in 1777-8. While piano and violin are almost equally important in the light and partly dance-like C major score, the familiar sonata in E minor sounds more tragic notes, written as it was after the death of the composer's mother. The G major sonata is supposed to have been originally intended for flute and piano, and its final version is more violinistically conceived than the others, the texture in some places prefiguring Schubert. Milstein plays the works with a poised mastery, and if his interpretation is not deeply probing, his style is at all times polished and superbly competent. Mr. Pommers discreetly seconds the famous artist in readings that are smoothly and well recorded. R. K.

BALLET SCORES

Hershy Kay: STARS AND STRIPES; CAKEWALK. *BOSTON POPS ORCHESTRA; ARTHUR FIEDLER, COND.* RCA Victor LM-2240. Two delicious recent ballet scores, both commissioned by George Balanchine of the New York City Ballet and written by composer-arranger Hershy Kay, make a welcome addition to the balletomane's music shelf—and, for that matter, to the shelf of anyone who likes music that is sheer fun. Sousa's marches are the source of *Stars and Stripes;* and Gottschalk and old minstrel tunes, that of *Cakewalk.* The music is aptly described in Emily Coleman's liner notes as "wonderful and witty bumptious brassiness." Mr. Kay's arrangements go beyond mere adapting; he himself calls them a "translation." They are, indeed, an imaginative recreation of the spirit of an older time, wrapped in gentle humor and nostalgia. The exuberant performance called for is given by the Boston Pops Orchestra, with Mr. Fiedler in fine form. In the Sousa pieces, the Boston brasses blaze handsomely, and everything sparkles and sings in both works. This music is first-rate fun, and the fidelity is tops. K. H.

Tchaikovsky: SUITE FROM THE SLEEPING BEAUTY. *THE BALLET THEATRE ORCHESTRA, JOSEPH LEVINE, COND.* Capitol P 8449. This recording gives a true echo of the ballet as performed—one might almost imagine he was standing in the wings. To be sure, the Ballet Theatre Orchestra, though of warm tonal quality when required, does not compare in size or lustre with the larger symphonic groups of the country. The performance is accurate as to beat and dynamics, but it is a somewhat routine treatment of a score that has some highly imaginative pages. Mr. Levine also permits—or suffers—some rather rough playing from his brasses and winds. R. K.

FOLK MUSIC

SONGS AND DANCES OF THE UKRAINE, VOL. 2. Monitor MF 308. Nothing penetrates the Iron Curtain more disarmingly than folk music. A new disc of 14 Ukrainian songs and dances, somber and gay, is completely captivating. A variety of performers participate, from an orchestra and children's chorus to a trio of female voices, an unaccompanied male quintet, two vocal duets, and a solo accordion. Banduras, a form of guitars (with a pleasant slightly off-key twang), frequently are used. One feels that such music as this was the source of *Eugen Onegin,* the merriment and the moodiness, and the plaintive melodies. *By the Mill* is a rollicking chorus, against strummed banduras, that suggests (by its rhythm) a churning waterwheel; it ends with a shout and laughter. And there are such moving, simple tunes as *Time To Go Home* at the other extreme of mood, and the merry waltz *Perepilka.* One regrets only the absence of translations of the songs, a serious handicap, since few listeners probably know Ukrainian. K. H.

JOHN BROWNLEE *teaching with* NORELCO *Tape Recorder: The world-famous Australian baritone, beloved "Don Giovanni" of the 1930's and 40's and now Director of the* MANHATTAN SCHOOL OF MUSIC, *tape records with his* NORELCO *'Continental' a difficult passage sung by pretty student* JUDITH INGRAM. *Afterwards* MR. BROWNLEE *played back this section of the tape to show his pupil precisely what needed further vocal polishing. "A high-quality tape recorder enables the teacher to let his pupils hear themselves as others hear them," says* MR. BROWNLEE. *"I find my* NORELCO *'Continental' three-speed tape recorder an extremely versatile teaching tool, especially as it is capable of outstanding faithful, undistorted reproduction of vocal and instrumental timbres." The* NORELCO *'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1X12, 230 Duffy Avenue, Hicksville, Long Island, N. Y.*

THE CHOIR CORNER

By LEON CARSON

THE NATIVITY, *a triptych by Adrien Isenbrant (Flemish, middle 16th Century). The left wing shows the Adoration of the Magi, and the right, The Flight into Egypt. (Courtesy of The Metropolitan Museum of Art; Hewitt Fund,* 1913.)

CHRISTMAS and the BELLS

YULETIDE—and bells everywhere! Bells, large and small, on trees, on cards, in stores and windows and above all, real bells high up in the lofty belfry and tower. No other season is so closely allied with this mode of musical expression.

For ages past, joyous peals of bells and chimes on Christmas morning have ushered in the holiday celebration. In some places the bells are heard on Christmas Eve for, according to ancient church custom, the beginning of Christmas occurred at sunset on the previous day. Bell legends profusely cluster around the Yuletide. An old belief in England persists that when Christ was born, the Devil died. An hour before midnight on Christmas eve, the church bell was rung, the same as for some dying person, the tolling changing to a joyful sound exactly at midnight.

There is something personal, almost human, about the music of the bells. Even in the early ages as far back as the wooden bells of primitive Africa, this same music has been associated with the lives of the people, their coming and their passing, their joys and griefs. Our own villages and cities of today share this same intimate contact with these "heavenly choirs" of refined metal.

"The air resounds the sweeter for my ringing," read the inscription on an old bell, dated 1674, from the famous foundry of the great maker of carillons, Pieter Hemony of Amsterdam. All the more interesting because it was hung in the tower of the "Old Church in the Fort" (the ancient Sint Nikolaaskerk) in New York City. The bell was undoubtedly destroyed in the Garden Street fire in 1835.

The American poet Henry Wadsworth Longfellow, in an inspired moment once wrote: "For bells are the voice of the church; they have tones that touch and search the hearts of old and young."

Aside from the beauty of their music, the bells have a sort of power over distraction and unrest. In fanciful remembrance, one recaptures the scene on a snowy Christmas eve on that famous New York avenue called Fifth. An endless string of traffic pushing its search for an outlet to a multitude of destinations. Suddenly from out the dusk, there descends from the tower of a stately Gothic church and settles over the throngs, a familiar strain—"O come all ye faithful," and again "O little town of Bethlehem," one hymn after the other. The music seemingly grows louder and still louder and is picked up and re-echoed by the surrounding structures of modern steel and concrete. It seeps through the car windows and coaches; passengers smile, the pedestrian pauses, and a calmer air of peace seems to pervade the slow-moving scene.

And so again, the message inscribed on the largest bell of this carillon in the white tower—"O praise the Lord for His goodness and declare the wonders that He doeth for the children of men"—is truly conveyed to a city.

The Christmastide of 1958 will still find many empty belfries and church towers in other parts of the world, the results of past carnage of war and later neglect. The bells will be missed by their people. It is heartening to realize that here in America the carillon is becoming more and more a part of church and community life, and that the "music of the bells" is daily sending down to the man in the street a message of melody and faith.

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Midwinter Conclave for A.G.O.

This year New York will be host to the Annual National Midwinter Conclave of the American Guild of Organists, Dec. 29, 30 and 31. A large and gala gathering of church musicians is forecast. The three-day program will be prefaced with a series of preconclave events on Sunday, Dec. 28, including an afternoon Carol Service at St. Thomas' Church; a Festival of Music at St. George's Church; and an organ and orchestral recital in the evening at the American Academy of Arts and Letters, presenting first American performances of works by contemporary composers.

During the three following days there will be organ recitals by organists of national repute, lectures, choral recitals, luncheons, receptions and tours of the financial district and Chinatown. Two outstanding features, among other highly important musical events include a complete performance of the Mass in B minor of Bach on Tuesday evening, Dec. 30, at the Church of the Incarnation, with chorus, orchestra and 12 soloists, according to the original instrumentation. A Forum will be held on the morning of Dec. 31 at the General Theological Seminary. Led by a distinguished panel, five important subjects of value to the church musician will feature the agenda for discussion. These will pertain to the relative values of present day and "past" church music, and their use in the field of sacred music.

Still another interesting event will be the Tuesday early-morning President's Breakfast to Deans, Regents and State Chairmen, with National President Harold Heeremans presiding.

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First Performances

Marilyn Mason's organ recital in St. Paul's Chapel, Trinity Parish, New York, on Dec. 30 will feature the world premiere of Ulysses Kay's First Suite for Organ (1957), and the first New York performance of Paul Creston's Suite for Organ (1957). This recital is a part of the Annual National Midwinter Conclave of the A.G.O.

CHOIR NOTES

■ At Christ Church, Methodist, New York, on Nov. 16 in memoriam to Dr. Martin Shaw, Everett Tutchings, organist and choirmaster, directed two anthems and excerpts from the cantata "The Redeemer" by the composer. On Dec. 14, at 5 P.M., the Annual Festival of Lights will be presented by the choir, together with a new 12-minute "Cantata for the Nativity" by Roger Hamahr.

■ On Sunday, Dec. 21, at the Church of the Heavenly Rest, New York, the Bach "Magnificat" and his Cantata 140, "Sleepers Awake!" will be sung by the Canterbury Choral Society, with orchestra and soloists. Christmas eve will be marked by special organ music at 10:30 o'clock, followed by a Choral Service and the Eucharist, with Charles Dodsley Walker, as organist and choirmaster.

■ At the Plymouth Church of the Pilgrims, in Brooklyn, Henry Pfohl, Director of Music, announces that on Sunday, Dec. 7, at 4 P.M., the Plymouth Choir of 50 voices will present selections from Parts I, II and III of Handel's "Messiah," Soloists are Saramae Endich, soprano; Margaret Roy, contralto; Harlan Buss, tenor; Pope Hays, bass; Thomas M. Needham, organist. Music on Sunday afternoon, Dec. 21, will include selections by an instrumental trio, followed by the annual Christmas Carol and Candlelight Service, with carol and antiphonal singing. Choral numbers are by Bach, Dickinson and Gilbert; soloists, Jane Gallaher, Harlan Buss, Benjamin Cramer, Pope Hays.

■ Christmas music at Trinity Church, New York, under Dr. George Mead organist and choirmaster, will include at 12:00 noon the day before Christmas the "Festival of the Nine Lessons and Carols," and at 11:00 P.M. Christmas eve, Pergolesi's "Glory to God in the Highest"; Missa Seraphica; and "Behold thou shalt conceive" of Jacob Handl.

■ At St. Mark's-in-the-Bouwerie, New York, George Powers, organist and choirmaster, a Carol Service will be held on Dec. 21, and 11:00 o'clock on Christmas eve, preliminary to the midnight service, carols will be sung by the choir.

■ A portion of the Christmas music at the Cathedral of St. John the Divine, New York, will include the "Festival of the Nine Lessons and Carols," at 4 P.M. on Dec. 21, and at 5 P.M. on Christmas eve. Choral eve song will be sung followed by the Blessing of the Manger. At 10:45 P.M. the Solemn Procession will take place, preliminary to the celebration of the Eucharist, with Alec Wyton as organist and master of the choristers.

RADIO and TV NOTES

The Met Opera broadcasts are being sponsored for the 19th year by Texaco, and are being aired for first time this winter by CBS Radio (in Canada by the CBC); first opera, "Carmen" was heard on Nov. 29, with **Milton Cross** again as commentator. . . .

Organist **E. Power Biggs** began his regular Sunday morning broadcasts Nov. 2 over CBS (10:05 A.M., EST); he introduced a new instrument built this year in Holland by D. A. Flenthrop of Zaandam, on the principles of 18th C. builders, which was installed in Harvard's Busch-Reisinger Museum recently. . . .

The Bell Telephone Hour makes its bow on television with the first of four hour-long programs over NBC-TV, Jan. 12; titled "Adventures in Music," it will present, among others, **Renata Tebaldi, Gold and Fizdale**, the **N. Y. City Ballet**, the Baird Marionettes and **Maurice Evans** (in "Carnival of the Animals"), and the Bell Telephone Orchestra under **Donald Voorhees.** . . .

Beginning Sunday, Nov. 30, the N. Y. Philharmonic Orchestra's new Preview Concerts under **Leonard Bernstein** are appearing over CBS-TV network (5 to 6 P.M., EST) once a month. . . .

Darius Milhaud's first original score for TV, the documentary "Peron and Evita," was presented on Nov. 23 (6:30 P.M., EST) over CBS—TV network, on the program "Twentieth Century". . . .

"Sarah," an original short opera composed by Ezra Laderman to a libretto by Clair Roskam, had its world premiere on the CBS Television Network on the program "Look Up and Live" (Nov. 30, 10:30-11 A.M., EST). The title role was sung by Patricia Neway and others who appeared were Ara Berbarian, Mildred Allen and Allen Baker. The work is based on the Biblical story of Sarah's love for her husband, Abraham. Roger Englander was the director, and the composer conducted.

President Eisenhower joined in an overseas radio tribute to **Irving Berlin**, which presented many leading artists of the stage and popular music field over Voice of America, marking the composer's 70th birthday, Nov. 18 through 20. . . .

MANA-ZUCCA *will appear on the WNYC Masterwork Hour, Dec.* 14, *with* JAMES FARRAR, *young American baritone, who will repeat a portion of his Oct.* 26 *recital devoted to her songs, with the composer at the piano. Mana-Zucca, who has* 1001 *compositions to her credit, has seen* 26 *new works off the press during November.*

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Presented to Queen Elizabeth II, JAMES PEASE, *American baritone, pays his respects at the conclusion of the Command Performance of Handel's "Samson," staged by* HERBERT GRAF *for the Leeds Centenary Festival. Pease was the only American in the performance. His wife,* ADELE LEIGH, *English soprano, appeared at the Command Performance of Nov. 3. Also seen in the picture are the Duke of Edinburgh; the Earl of Harewood, Director-General of the Festival, and others.*

THE INTERNATIONAL SCENE

LONDON

■ Valor got the better of discretion when Covent Garden reopened the London opera season with a new production of Moussorgsky's "Boris Godunov." Determined, with Boris Christoff in the title part, to avoid past bilingual performances, the entire cast were rehearsed (phonetically) in Russian. Rimsky-Korsakov's revisions were shown the door and, rather than decide between Moussorgsky's own alternative versions of the opera, the eggs from both were crammed into an operatic basket of Wagnerian proportions.

Some inevitably cracked in the process. Piling the forest revolutionary finale on top of the St. Basil's Cathedral scene and the death of Boris turned climax into anti-climax. The cast had a hard task to infuse life and meaning into words neither they nor most of their listeners understood, and an already overloaded performance was further deadweighted by Rafael Kubelik's lethargic conducting.

Herbert Graf's production—his first in this theater—was competent but not inspired, certainly not in his conventional handling of crowd scenes. I missed the feel of menace and crisis, except when Christoff was on the stage. His study of loneliness and haunted despair was magnificent vocally and dramatically. After him, the most telling performances came from Regina Resnik (Marina), John Lanigan (Shuisky) and Joseph Rouleau (Pimen).

■ Graf has also produced Handel's "Samson" for the company, not yet given at Covent Garden at the time of writing, but staged first as part of the Leeds Centenary Festival in October. Handel composed within a strict 18th century oratorio convention, and what emerged on the stage was not an opera but a pageant: a series of static visual tableaux framing the arias and choruses. It had dignity and stature, but no drama other than spiritual tension to justify a theatrical production. Canadian tenor Jon Vickers infused a welcome strength of character into the title part, preferable to the varying degrees of success with which the rest of the cast attempted an "authentic" Handelian style.

The same festival produced several other significant events. Benjamin Britten's haunting new song-cycle, "Nocturne," was beautifully premiered by Peter Pears with the BBC Symphony Orchestra under Rudolf Schwarz. Voice and orchestra here weave a cobweb tapestry of poetic reflections on the moods of sleep and dreams. John Pritchard conducted the first performance of "The Vision of Judgment," a large-scale oratorio by Peter Racine Fricker that impressed by force of tonal weight but not by strength of stylistic purpose. The outstanding personal success was made by Teresa Berganza, a Spanish mezzo-soprano of 23, who seems destined for an international career as a superb singer of Rossini.

■ Back in London, the second opera house at Sadler's Wells began its season with the first production there of "The Flying Dutchman," in an English version. Dennis Arundell (producer) and Timothy O'Brien (designer) contrived a clever production within small-stage limits, but weakened David Ward's imposing Dutchman by inflicting awkward, repetitive gestures on him. His Senta was Elizabeth Fretwell, an Australian soprano whose brisk, no-nonsense approach suggested a bedside nurse more than a dedicated bride.

Television opera, hitherto only fitfully limping on and off our screens, was given a spectacular boost by Arthur Benjamin's "A Tale of Two Cities" on the BBC network. This red-blooded Dickensian opera of the French revolution, conceived on a big scale, was rejected by the "aristos" of Covent Garden. It was artfully brought to terms with TV presentation in a continuous two-hour production by Rudolph Cartier that never flagged. Ingenious camera-work, powerful singing from a cast led by Amy Shuard as Mme. Defarge, and assured conducting from 23-year-old Leon Lovett (in a separate studio seven miles away from the singers) helped to make it British television's most successful musical achievement.

■ Sir Thomas Beecham's return and a visit from the Berlin Philharmonic Orchestra brought distinction to the nightly concert parade. Sir Thomas, absent from Britain for more than a year and a half, began a varied assortment of programs with the Royal Philharmonic Orchestra that showed no slackening of his energy or artistry even in his 80th year. He still, however, finds the doors of Covent Garden closed to him, for reasons nobody has seen fit to explain.

The Berlin Philharmonic was under Herbert von Karajan for two concerts here. He produced ravishing-sounding performances from this splendid orchestra, but his headstrong interpretations of Beethoven and Brahms were open to question.

For imaginative program-planning this season we are dependent on a monthly series of 20th century music by the London Philharmonic Orchestra and on out-of-the-rut choices by the BBC Symphony. The radio orchestra included, for instance, Bartók's Piano Concerto No. 1 (with Hephzibah Menuhin) at its first concert, and an impressive new version of Monteverdi's "Vespers" of 1610 at its second.

■ What to do with two pianos, only three hands between them and no music ever written for such a combination, was the problem confronting Phyllis Sellick and her husband Cyril Smith, whose left arm was totally crippled by thrombosis over two years ago. The famous two-piano team began again with three-handed arrangements of established works, and in November premiered with the Bournemouth Symphony Orchestra the first concerto specially written for three hands at two pianos. Graham Whettam's "Danse Concertante" —an introduction, theme and eight variations — that skillfully solved awkward balance of sonorities, but overloaded the pianists with too much orchestration.

■ The climax of a bumper two months of ballet in London came when the Marquis de Cuevas, Antonio and others were followed by the premiere of Frederick Ashton's "Ondine" at the Royal Ballet. His first three-act spectacle for six years, starring Dame Margot Fonteyn and Michael Somes, is a broad romantic rhapsody on the watersprite legend. It showcased fresh wonders from Fonteyn in the choreographic reflection of the elemental sea and water, and was handsomely staged with designs by Lila de Nobili. But the specially-commissioned score by the German composer Hans Werner Henze (who conducted himself) was unmemorable as music, nor did it sustain the dancing effectively. It remains to be seen whether the ballet will succeed in spite of it.

NOEL GOODWIN

BERLIN

■ Two events stand out from the vast flood of concerts and opera performances at the start of the winter season in Germany: a Hamburg symphony concert with works by Stravinsky, conducted by the composer himself, and the Donaueschingen "Tage für neue Musik!"

The Hamburg concert offered virtually the same program which had been launched a few weeks earlier at the Venice Music Biennale: the Debussy-dedicated Symphony for Brass, the Dylan Thomas Cantata, the Choral Variations on Bach's "Von Himmel hoch" and "Threni," Stravinsky's latest opus, which had been commissioned by the Hamburg North German Radio. All these works were played by the North German Radio Symphony Orchestra under Stravinsky's baton.

If there had been some complaints about the Venice performance (i.e., that the collaboration between orchestra and conductor was not as it might have been with a "professional" conductor) the weeks, during which Stravinsky, the musicians and the soloists had toured together and given some concerts in Switzerland, had exerted the most wonderful effect. The Hamburg concert had that detached, "nothing-but-the-notes" perfection which has always been the supreme aim of Stravinsky the conductor. While there can be no doubt that other, more dramatic readings of these works are imaginable—and in some cases perhaps desirable—the quality of authenticity lent the Hamburg performance a dignity, a well-assured security and unaffected beauty which will be remembered for a long time by everybody present at this impressive occasion.

The most astonishing thing about the new "Threni" is the seemingly effortless flow of inspiration, which easily copes with the atrocious difficulties of the self-imposed dodecaphonic row. The subtlety and the variety with which Stravinsky follows the texts from the first, third and fifth chapters of the "Book of the Prophet," is nothing short of marvellous. But what held us spellbound through all the 35 minutes of its duration, was the vigorous and active mind behind this composition, which is not easily matched in its austere majesty and grandeur by any other composer's recent output. A true masterwork has been given to our time; and once again Stravinsky has confirmed his unique position on the contemporary musical scene.

■ In the Donaueschingen program, Stravinsky was represented by his Three Pieces for String Quartet from 1914; also included were Bartok's Third and Fourth String Quartets and Webern's Five Pieces, Op. 5. These chamber works and the scores offered in the orchestral section of the programs, supervised by Rosbaud—Schoenberg's Five Orchestral Pieces, Op. 16, and Debussy's "Jeux"—formed the contingent of established contemporary classics in this year's program. But Donaueschingen would not be Donaueschingen if at least a part of its program had not been given over to the *avant-gardists*—in this case to Karlheinz Stockhausen and Pierre Boulez, who both are striving for new means to realize their wholly uncompromising ideas in sound.

In his "Groups for Three Orchestras," Stockhausen uses three differently placed ensembles, between which he seats the listeners, so that they hear the music wandering from one orchestra to the next and thereby undergoing various changes. This is, of course, "stereophonic" live music. The effect is at first startling; later on, however, it loses some of its erstwhile "music-on-the-move" spell. The music in itself is not interesting enough to arrest one's attention, which begins to wander, too. One wonders whether three different orchestras, adding up to 110 musicians plus three conductors, and the rearrangement of rostrums and seats in the auditorium is not too big an expenditure for such musical child's play. But the refreshing thing about this work is perhaps that it exhibits a sort of naivete which one had hardly expected in such a serious "serial" composer as Stockhausen.

A much more important work was Boulez' "Poésie pour pouvoir," set to a poem by Henri Michaux. This also uses three orchestras, spirally grouped around the center of the hall, with the listeners sitting around them. Furthermore, 74 loudspeakers rotate in changing directions above the heads of the musicians, emitting electronic music and the words of the text. The latter had been recorded on tape and transformed through electronic witchcraft into sounds of basically musical substance, thus eliminating the aesthetically disturbing clash of realistic words and stylized sounds.

It is very difficult to assess what Boulez has achieved through these extremely complicated technical machinations, for which the industry has constructed special (not yet publicly available) sets. But in this work he seems to be much nearer to the aim of perfect integration of word and music than has been the case at any time before. The work radiates a new magic which is truly fascinating—even under the severely handicapped listening conditions of the Donaueschingen Stadthalle.

HORST KOEGLER

PARIS

■ During the Semaines Musicales of Paris, Oct. 12-Nov. 13, sponsored by the international music council of UNESCO, we were submerged by concerts, not to mention meetings and lectures on musicology. Their aim is threefold: to bring out the value of contemporary music, to aid the mutual understanding between Orient and Occident by presenting musicians from the various Eastern countries side by side with those of Europe and America. Among the outstanding events was the first Paris performance of "Carmina Burana" by Carl Orff, given by the Frankfurt Singakademie with the orchestra of our own Radio. The work impressed the public greatly with its elementary rhythmic force, and the precision of the chorus, directed by Ljubomir Romansky, was admirable. The orchestra and chorus of the Rome Radio, with Nino Sanzogno, gave Dallapiccola's "Songs of Liberation," which did not seem up to the level of his superb "Canti di Prisonnia." Petrassi's Fourth Concerto for Strings, on the contrary, produced a profound effect; it is very poetic and strangely suggestive.

A gala evening for the United Nations was given by the Orchestra National de La Radio Française under the direction of Capdevielle, presenting the famous violinists Yehudi Menuhin and David Oistrakh, who played Bach's Concerto in D minor in an unforgettable manner, Ravi Shankar, the Hindu "sitar" virtuoso, and Shinichi Uise, who performed some admirable Japanese music on the "koto."

A great many concerts and lectures on the musicology of the Far East were held in the big auditorium of the vast and modern UNESCO building, finished just in time for these events. Among other conductors engaged were Cluytens, Markevitch, Edouard de Stourz (Swiss), Rafael Kubelik, and Pierre Boulez, conducting his own works. Among the soloists were Isaac Stern, Brailowsky, Clara Haskil, the organist Marcel Dupré, and the Juilliard Quartet, whose high qualities were greatly admired, and who played a very interesting and original Quartet by the American Leon Kirchner.

■ In another field, our Orchestra National dedicated a moving concert to the memory of the great French composer Florent Schmitt, who died last August.

American impresario Jay K. Hoffman has settled in Paris with the intention of starting a series comparable to the "Carnegie Hall Popular-Priced Concerts." He began it with a recital by the excellent pianist Seymour Bernstein.

■ The International Ballet of the Marquis De Cuevas returned to Paris and gave a first performance here of Menotti's ballet "Sebastian." The story and music are agreeable, light, very danceable, but not very original. Edward Caton's choreography is a curious compromise between classic and modern. The stars, the American Rosella Hightower and the fabulous Serge Golovine, are among the finest dancers of the day and were applauded by large audiences. The beautiful settings and costumes were by the painter Leonor Fini. Another novelty, "Cat's Cradle," music by John Addison, choreography by John Cranko, was not nearly as successful.

SUZANNE DEMARQUEZ

VIENNA

■ Mitropoulos gave three performances here of very high quality and delighted the local music fans. One of these was his conducting of a restoration of Verdi's "Masked Ball" at the State Opera. The production was rather routine, but some of the singers made a deep impression, notably Birgit Nilsson as Amelia and Jean Madeira as Ulrica.

Mitropoulos's concert with the Philharmonic included Schönberg's "Verklärte Nacht" in the version for string orchestra, and the Second Symphony of the Austrian composer Franz Schmidt.

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The JUILLIARD STRING QUARTET, *during their recent tour of the Near East under the sponsorship of ANTA, in front of Santa Sophia in Istanbul. Left to right,* RAPHAEL HILLYER, CLAUS ADAM, ISIDORE COHEN *and* ROBERT MANN.

His outstanding orchestral performance, however, was in Alban Berg's "Three Pieces for Orchestra," Op. 6, with the Vienna Symphony Orchestra. He had less success with Bach's Fantasy and Fugue in G minor, which was given a new and strange-sounding version. Strauss' "Sinfonia Domestica" closed an evening of varied effect.

A sensation was occasioned by the two concerts of the Juilliard Quartet. The enthusiastic audience demanded a repetition of Webern's "Five Pieces," Op. 5, something that had never happened in Vienna. The critics joined in a chorus of praise, saying that contemporary chamber music had not been played so perfectly here before. The quartet showed close links with the "Vienna School" by their performances of Berg's "Lyric Suite" and Schönberg's String Trio, Op. 45, in a program also offering Debussy's Quartet and two pieces by Mozart and Schubert. We were indebted to the Vienna Chamber Music Society for the stirring experiences of these two evenings.

■ Paul Hindemith conducted his "Mathis der Maler" at the State Opera, a work that had been newly staged for the Vienna Festival of 1958. The production suffered from the use of many projections by the producer, A. Rott. The musical side included a rather "symphonic" interpretation of the score by the composer. Otto Wiener, in the title role, gave a brilliant performance.

On the concert program led by Hindemith were Stravinsky's "Cantate" and the world premiere of his latest opus, "Twelve Madrigals" after MSS. by the Austrian poet Josef Weinheber, the latter a conservative, but very effective a cappella work, perfectly sung by the well-trained Vienna Chamber Choir.

Stravinsky himself appeared at the State Opera to conduct his "Oedipus Rex." The public keenly feted the composer. He also gave a concert, the first part of which contained a Haydn Symphony and Schönberg's "Five Pieces for Orchestra," led by the assistant conductor, Robert Craft. Stravinsky after the intermission conducted his "Apollon Musagete" and "Pulcinella" suites, receiving all the ovations that were denied to him 40 years previously in Vienna.

Paul Angerer, young Austrian composer-conductor, led first performances of works by the two visiting masters—Hindemith's "Der Dämon," a pantomime composed in 1923, and Stravinsky's "Renard" (1916), the latter resembling "L'Histoire du Soldat" in its musical style. The young musician is head of the Chamber Orchestra of the Concert Hall Society, and his programs combine traditional and experimental music. Julius Patzak, tenor, was the outstanding interpreter in these works.

Karajan once again was admired with the Philharmonic in a Beethoven program, the "Coriolan" Overture, First and Third Symphonies being wonderfully played. He shows less interest in modern music, though he did perform a work by Webern this season.

In the second Philharmonic Concert under Carl Schuricht, Gottfried von Einem's "Symphonic Dances," written for Munch and the Boston Symphony, and in memory of Serge and Natalie Koussevitzky, had their European premiere. They impressed as pleasant but rather banal, though the exclusive Philharmonic audience feted the composer. The chief feature was an incomparable reading by Schuricht of Bruckner's Fifth Symphony.

GERHARD BRUNNER

BUDAPEST

■ There is no clearer testimony to the international impact of Bartok's music than the assemblage of musicians and musicologists who came to Budapest from far corners of the world to honor his memory. As one of those elected to the Bartok Memorial Committee and invited to this third International Bartok Festival, I heard the program of concerts, lectures and opera performances with delegates of such countries as China, Russia, England, Holland, France, Belgium, Germany, and of course, all the countries neighboring Hungary.

The festival started with an orchestral concert on Sept. 22, in which Menuhin was the soloist, playing Bartok's only Violin Concerto, and ended on Oct. 6, when Sviatoslav Richter played Bartok's Third Piano Concerto. During the many events, besides the works of other composers, all of Bartok's major orchestra works were performed, including his concertos, and so were some of Bartok's and Kodaly's choral works and many of Bartok's chamber music compositions.

The Juilliard String Quartet—long known as true apostles of Bartok's work—played two concerts. This was their first appearance in Budapest, and they had a tumultuous success in that musically sophisticated city. They also played a free concert for the students of the Liszt Academy of Music, the highest State Conservatory of Hungary.

In the Opera House, on Oct. 5, three of Bartok's one-act stage works were given: the opera "Bluebeard's Castle," the ballet "The Wooden Prince," and the pantomime "The Miraculous Mandarin." The last work was greeted with a great ovation, which it rightly deserved as the sets and the performance were breathtaking.

Such eminent conductors participated as Sir Eugene Goossens, and Eugene Szenkar—both well known and appreciated in America—and the well-liked Hungarian, Janos Ferencsik. The soloists, the young Kornel Zempleni, and the celebrated Annie Fischer were heard in the other Bartok piano concertos, which are not only very familiar in Hungary but are also popular.

■ There were also four lectures, of which I gave one — speaking about Bartok in America, since I had the honor to be representing this country. Nothing proved more clearly the great interest in Bartok's American years than the large attendance at this lecture, and the fact that such important musicians participated during the question period as Zoltan Kodaly, Hungary's greatest living composer; Aladar Toth, the eminent musicologist who was director of the Opera for ten years; and Bencze Szabolcsi, professor of composition and well-known historian. Kodaly, who is president of the Bartok Memorial Committee, attended every function of the festival. His immense popularity was demonstrated when the audience burst into prolonged applause whenever one of his works was played.

The festival was prepared and most efficiently executed by its director, Imre Kun, and general secretary, Arpad Fasang. The fact that all events were sold out is abundant evidence of the success of their efforts.

Budapest, the once gay city lying on both sides of the Danube—which I left 39 years ago and had not even visited in 24 years—has undergone many physical changes, but the people's love for music has not changed. They are just as alive, keen, gifted and ambitious as they were, and their contributions to music are still very significant. Their musical history is not old, but they have had an extraordinary place in the world of music ever since the time of Franz Liszt, who influenced the composers of the last century in a way somewhat similar to that in which Bartok has influenced the creative musicians of our generation, though his methods were far different.

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Scene from Puccini's "Turandot" as given by the Chicago Lyric Opera. BIRGIT NILSSON *in the title role is at center. Others seen, left to right, are* WILLIAM WILDERMAN *as Timur,* GIUSEPPE DI STEFANO *as Calaf,* ANNA MOFFO *as Liu,* MARIANO CARUSO, RICHARD TORIGI *and* LUIGI VELLUCCI *as Ping, Pang and Pong, respectively.*

THE NATIONAL SCENE

CHICAGO

■ Verdi's "Il Trovatore," as announced by the Lyric Opera, promised one of the season's richest casts, with Eileen Farrell, Jussi Bjoerling, Giulietta Simionato, Ettore Bastianini and William Wilderman, and with Giaanandrea Gavazzeni in the pit. But misfortune struck twice, necessitating replacements of Miss Farrell and the brilliant conductor introduced to us last season. Both substitutes, Elinor Ross and Lee Schaenen, were young Americans making Lyric debuts. Miss Ross is a handsome young woman—only 27—with a rich voice of considerable beauty which she exploits well, but on this occasion she evidenced insufficient temperament to project the role of Leonora convincingly. Furthermore, the courageous young soprano was given little opportunity to shine as an actress by the pretenders for her hand, with static performances by Bjoerling, justly regarded vocally as the foremost Manrico of the day, and Bastianini, who poured out his glorious voice in the role of Count di Luna. Even Simionato, though splendid in voice, was surprisingly disappointing as the old gypsy woman; hers was a dispirited Azucena, too youthful and drab in appearance to be convincing. Wilderman's Ferrando and Inez as represented by Annamaria Canali held much to praise. The performance suffered considerably from the erratic conducting of Mr. Schaenen, who accelerated the old opera to a high speed, to mark the earliest finish on record.

The Siamese team, "Cavalleria Rusticana" and "Pagliacci," were separated for the nonce to give way to Puccini's "Gianni Schicchi," with Tito Gobbi in the title role providing a highly effective characterization of the clever, witty rascal. Of the lengthy cast, Wilderman's personification of Simone stood out like a well-polished jewel as to voice and action. Anna Moffo carried herself nobly as Lauretta and sang with loveliness of tone. Canali, as the old woman Zita, gave the best performance we have heard from her, and Henri Noël sang the music given to Marco with his wonted authority.

In "Pagliacci" Giuseppe di Stefano sang the heavy role of Canio for the first time here, achieving a personal triumph, not only after his stirring singing of "Vesti la Giubba," but throughout his performance. Virginia Copland Gordon, scheduled to make her Lyric debut as Nedda, was replaced by Eva Likova in a role perfectly suited to her vocal resources and her ability as actress. Bastianini, billed as Tonio, was indisposed, and no less than two baritones were called upon to replace him: Cornell McNeil, who sang the Prologue superbly and later appeared as Silvio; and Tito Gobbi, going on as the tragic clown, to add to his list of memorable characterizations. Mariano Caruso was a satisfactory Beppe.

Verdi's "La Traviata," considered one of Lyric's trump cards, did not come off well in its initial presentation this season, for the performance was emotionally arid. Of the protagonists, only Leopold Simoneau, who sang beautifully and gave to the role of Alfredo a certain Parisian elegance, provided illusion. Eleanor Steber offered much to admire vocally in her performance, but not much to believe in, in her portrayal of the frail Violetta. Bastianini's Germont was beyond reproach vocally, but pedestrian otherwise. Lesser parts were well taken by Mariano Caruso, Henri Noël, Bernard Izzo, Andrew Foldi, Joseph Quinlan and Tamara Bering. A bright note was contributed by the solo dancers, Barbara Steele nad Kenneth Johnson, and Ruth Page's corp de ballet, who stole the show in the ballroom scene. Not even Serafin, an accommodating conductor on this occasion, could raise the performance to Lyric standard.

"Tristan und Isolde," not given here since 1947 (when it was heard with Artur Rodzinski at the helm, the entire Chicago Symphony in the pit, and Flagstad and Svanholm in the title roles) was revived on Nov. 1 in the first of three performances, with Rodzinski again in command, and with Birgit Nilsson and Karl Liebl as protagonists. The production nearly equalled the earlier one. Rodzinski—as anticipated—was the real hero of the night. With Lyric's regular orchestra augmented and with extra rehearsal time, the maestro made music that held the capacity audience in silence until the close of each act, when exciting ovations were accorded him.

Nilsson, the Isolde, sang brilliantly if not always warmly, throughout the evening, culminating her admirable presentation with wondrous singing of the Liebestod, which found her voice as powerful and clear as at the beginning of the four-and-a-half-hour performance. Liebl, who belongs to a category of light tenors who have essayed the demanding role of Tristan over the years, was an impressive figure and revealed himself in his Lyric debut as an artist of quality, possessed of a mellow voice, but one too limited in range to match that of the soprano. Thus, the famed love duet in particular lost some of its power. Walter Cassel, as Kurwenal, showed himself a baritone well steeped in Wagnerian tradition, injecting into the role a sturdy, beautiful voice and consummate artistry. Grace Hoffman, making her bow here, as an impressive Brangaene, disclosed a large and luscious voice. Wilderman, a tower of strength in every role he undertakes, appeared as King Marke. Lesser roles were well taken by Mariano Caruso (Melot), Luigi Velluci (a Shepherd), Joseph Quinlan (a Sailor), and Henri Noël (a Helmsman). The production was well staged by William Wymetal.

Four top-flight comedian-singers—Gobbi, Corena, Paolo Montarsolo, and Mme. Simionato, in the roles of Figaro, Bartolo, Basilio and Rosina respectively—lifted Rossini's "Barber of Seville" to stratospheric heights with their effervescent performances, steeped in the art of bel canto and opera tradition. Unfortunately, Alvinio Misciano was miscast as Count Almaviva. He had neither the voice nor the presence in the first act to hold his own with so representative a cast, but rose in stature in the last two acts, where his comedy was much appreciated. Canali as Berta sang her aria tremulously. Lloyd Harris, dressed as a marionette-sergeant, completed the cast of fun-makers more than satisfactorily. Henri Noël was much in evidence as Fiorello, the count's servant. Lee Schaenen conducted the performance, staged by Carlo Piccinato.

Photo by Austen Field

JAMES DUTTON, *conductor of the Chicago Artists Orchestra and Music Director of the South Town Youth Concerts Association, on Oct. 25 presented with his orchestra the first of a series of concerts to be sponsored this season by the STYC Association. During the past summer, Mr. Dutton conducted the American Symphony Orchestra League Orchestra at Asilomar, Calif., for the Conductors and Composers Workshop sponsored by the Rockefeller Foundation. As a member of Pierre Monteux's Master Class in Maine, he was invited to share the podium with Monteux for the final concert of L'Ecole Monteux series.*

■ Fritz Reiner and his crack Chicago Symphony Orchestra were greeted with special pride as they opened the orchestra's 68th season belatedly on Oct. 25, following their triumphant Eastern tour. Assisted by the Chicago Symphony Orchestra Chorus (trained by Margaret Hillis) and four top quality soloists (Adele Addison, Regina Resnik, Jon Vickers and Jerome Hines) the orchestra gave a performance of Beethoven's Ninth Symphony spiritually profound and of majestic beauty.

On the three mid-week programs that followed, contemporary works (though none very recent) were generously interspersed and warmly received. Arne Oldberg's dramatic overture "Paolo and Francesca," Weiner's orchestration of "Two Roumanian Dances" by Bartok, Randall Thompson's Second Symphony, and "Eight Etudes" by Robert Russell Bennett were first performances here.

The concerts reached peaks in pure orchestral performance with Reiner's inspired readings of the Brahms Third Symphony and Strauss' "Ein Heldenleben." Isaac Stern was the first soloist of the season, playing the Prokofieff Violin Concerto No. 2 with astonishing virtuosity and beauty of tone that won him tremendous acclaim. Other soloists were Maria Tipo, pianist, and the orchestra's principal cellist, Vihaly Virizlay, both making their first solo appearances here. Mr. Virizlay played the Schumann Concerto in A Minor with the utmost refinement and innate musicality. Miss Tipo had chosen to introduce herself here with the noble Beethoven Concerto No. 4. But her feminine approach to the profound work, and her graceful and delicate playing of it, made us wish she had chosen to play Mozart, which, it seemed, would be more her *métier*. She repeated the Beethoven in a more successful performance at the following Tuesday concert, conducted by Walter Hendl.

■ The National Symphony Orchestra of Mexico, with its regular conductor, Louis Herrera de la Fuente, and with Angelica Morales von Sauer as soloist, received a warm welcome here when they appeared in an Orchestra Hall concert, Nov. 9. The conductor and the orchestra paid homage to two of their country's most prominent composers, Silvestre Revueltas and Jose Pablo Moncayo, with colorful performances of their vivid, programmatic works, and took occasion to honor their country further in presenting as their soloist Mme. Sauer. Though now a pianist of international note, she was sponsored early in her career by the Mexican Government, to become Mexico's most distinguished pianist. Not heard here before, Mme. Sauer, a woman of noble beauty and dignity, gave an understanding, beautifully executed performance of the monumental Beethoven Concerto No. 4, that absorbed her listeners completely and established her as one of the worthy interpreters of this master's larger piano works.

De la Fuente, a gifted and authoritative conductor, had his forces well in command throughout the concert. The orchestra's full choirs were employed in Revueltas' "Sensemaya," choreographic music full of flavor and vitality, and alive with folk melody and savage rhythms of the Afro-Cuban rite of Sensemaya. Material for Moncayo's "Huapango," drawn from fiesta celebrations, was equally effective, its rich rhythms and haunting melodies, proving contagious in spirit, as exposed by de la Fuente and his responsive, high-spirited men and women of the orchestra.

■ The distinguished German baritone Dietrich Fischer-Dieskau one of the finest exponents of his art we have heard since the days of Max Heinrich, employed his beautiful voice and consummate artistry in his recital here to portray six songs from Schubert's "Schwanen gesang" and the Schumann "Dichterliebe" cycle memorably.

Vladimir Ashkenazy, coming with impressive credentials, disappointed one somewhat in the first part of his recital despite his fantastic technical ability. Brahms' Handel Variations lacked the cohesion necessary. But in the Rachmaninoff "Variations on a Theme by Corelli," Prokofieff's Sonata No. 7 and the breathtaking performance of two Chopin Etudes as encores, we were completely captivated by playing so musically exciting.

Daniel Barenboim, who aroused much interest in his recital here last season, returned on Nov. 2. He held the "Piano Series" audience throughout his recital, remarkably thoughtful and mature for one only 16, while playing three Beethoven Sonatas, the "Hammerklavier" (which he was ill-advised to do at this stage), the E minor, Op. 90, and the "Waldstein." He seemed destined for a fine career.

DOSHA DOWDY and RENÉ DEVRIES

LOS ANGELES

■ The 22nd annual visit by the San Francisco Opera, Oct. 24 to Nov. 9, presented a mixture of memorable moments with some disappointments. The new production of "Boheme" fell below expectations. Lisa Della Casa, the Mimi, though possessing a delicious voice, disappointed this reviewer. Frank Guerrara as Mar-

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cello rose above the average level of the performers. Jean Fournet, who like Miss Della Casa bowed to this city, deferred too much to the singers, and some of his tempi dragged. In the repetition on Nov. 1, the conductor had found his acoustical bearings and the results were much different. He also had in Dorothy Kirsten a Mimi who inspired the rest of the cast to heights of artistry. The much discussed sets by George Jenkins had merits which outweighed their disadvantages to the singers, but the placing of Act I's skeletal set on a platform had already been done here by Glynn Ross in the Los Angeles Conservatory's production at the Wilshire-Ebell Theatre some years ago.

The revival of "Tannhäuser" had the outstanding Elisabeth of lovely Leonie Rysanek and the sterling leadership of conductor Leopold Ludwig to commend it. Miss Rysanek's warmth of characterization plus the beauty of her finely controlled voice earned her an ovation. Sylvia Stahlman did noteworthy singing as the Shepherd in Act I.

"The Barber of Seville" rose somewhat above the average performance level, thanks to the seasoned artistry of Baccaloni and Lorenzo Alvary. The Rosina was Eugenia Ratti and the Figaro was Rolando Panerai, both making first local appearances. Richard Miller was a light-voiced Almaviva. Glauco Curiel conducted.

■ For many the high point of the season was the twin bill offering two works by Carl Orff, "The Wise Maiden" ("Die Kluge") and "Carmina Burana." Much of the success of Orff's operas depends upon the staging. The San Francisco Company's unqualified triumph was the result of the unified efforts of stage director Paul Hager, supervising designer Waldemar Johansen, and set and costume designer Jean-Pierre Ponnelle. Outstanding in "The Wise Maiden," which was sung in English, was Leontyne Price in the title role. In "Carmina Burana" the staging and costuming were even more magnificent. To Guarrera fell the protean lot of filling three roles, accomplished with distinction. Ludwig was the real hero of both operas, giving cogent accounts of Orff's provocative scores.

On the following evening, another double bill was presented, Puccini's "Gianni Schicchi" and Strauss's "Elektra." The former, with Curiel in the pit, succeeded with Giuseppe Taddei in the title role and Miss Stahlman as Lauretta. "Elektra" was less successful despite the thrilling performance by Christel Goltz in the name part.

"La Forza del Destino" brought back Georges Sebastian to the helm after several seasons' absence. Always a sure hand, Sebastian was greatly abetted by Rysanek, Robert Weede and Giorgio Tozzi. Mr. Sebastian was also in charge of "Il Trovatore" on Nov. 2. The performance marked the return of another great favorite here, Jussi Bjoerling, who proved again that among today's tenors he has few equals. Leontyne Price, substituting for the ill Eileen Farrell, as Leonora covered herself with glory, and Irene Dalis did remarkably well as Azucena.

Rarely heard here, Verdi's "Don Carlos" was welcomed on Nov. 4. Again Mr. Sebastian led a performance at once powerful and brilliant. Tozzi's Philip II was memorable, as were the Don Carlo of Bjoerling and the Elizabeth of Leyla Gencer. "The Bartered Bride," sung in English on Nov. 5, was less than successful although the cast boasted such stellar performers as Elisabeth Schwarzkopf, Messrs. Lewis and Tozzi.

The local premiere of Cherubini's "Medea" was afforded a grand production by the company, but the opera has some monotonous pages and the conviction lingers that despite a certain forcefulness, it probably will never attract a large following; according to records, it never has at least in the past. The cast headed by Eileen Farrell in the title role, Giuseppe Modesti, Richard Lewis and Sylvia Stahlman, was first-rate, but Cherubini, I fear, is musically out of fashion.

"Rigoletto" on Nov. 8 starred Weede in the title role, Gencer and Bjoerling. Fournet refreshed the score remarkably. The season closed with "Le Nozze di Figaro." Schwarzkopf was the notable Countess; Ratti was Susanna; Modesti the Count, and Panerai the Figaro. Kurt Herbert Adler, general director of the company, conducted.

■ What might be termed a pre-season recital was given on Oct. 13 by the American pianist Jacques Abram, who again demonstrated that his bid for a place in the pianistic sun is a valid one. Despite the dampened acoustics of the Wilshire-Ebell Theater, the pianist's tone was always beautifully textured. He endowed Beethoven's "Les Adieux" Sonata with warmth and eloquence, and was also equal to the discursive demands of a sonata by Bartok.

The Beverly Hills Music Association opened its season on Nov. 11 with a recital by Richard Lewis, who had been heard with the San Francisco Opera. This leading tenor of Covent Garden and the Glyndebourne Opera demonstrated that he is as fine a recitalist as he is an opera singer.

Helen Ravel, soprano, on Nov. 12 offered a program of operatic arias and songs at the Assistance League Playhouse. Miss Ravel is a newcomer with much promise; she displayed a velvety voice and an artistic integrity that captivated her audience, and sang with clear enunciation in five tongues and with conviction.

ARTHUR W. WOLF

JOANNA HODGES, *young American pianist, who for the last two years has given concerts and studied in Europe, plans a San Francisco recital in early January and a second European tour in early February. Miss Hodges, who studied with Mae Gilbert Reese in Los Angeles, Rudolf Firkusny at Aspen, and Bruno Seidlhofer and Richard Hauser in Vienna, has won numerous contests. These included first place in the National Society of Arts and Letters contest, Artist Diploma from the National Guild of Piano Teachers, and gold medals and cash awards from the International Piano Recording Festivals.*

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DALLAS

■ In its second season, the Dallas Civic Opera attempted the improbable and in some respects came close to achieving the impossible. The folding-chair sellouts that brought over 20,000 patrons and more than $100,000 to the box-office caused civic pride, easily excusable, to be matched by civic amazement.

The campaign general manager, dynamic and youthful Lawrence V. Kelly, had tailored the season's repertoire, cast and style to set off the glamour of the star, Maria Callas, to best advantage. It was a stroke of luck that the national publicity attendant on Mme. Callas' being dropped by Bing of the Metropolitan sent sympathy and curiosity soaring, with resulting benefit to the box-office.

Two performances of "Traviata," on Oct. 31 and Nov. 2, presented Callas in an imaginative staging of the work. On Nov. 4, "L'Italiana in Algeri" by Rossini was the vehicle for the American debut of Teresa Berganza. The climax of the season was Callas' first American appearances in Cherubini's "Medea" on Nov. 6 and 8.

The staging that Franco Zeffirelli devised for "Traviata" was stunningly bold and beautiful. Its chief novelty was the use of flashbacks of the dying Violetta musing upon her past that preceded each act. Callas was a rapturous portrayer of this role, pliant and poetic in movement, and deeply immersed in the role as to song. Much less could be said of Nicola Filacuridi, the Alfredo. Giuseppe Taddei was a well-disciplined Germont.

The mezzo voice of 23-year-old Berganza, of beautiful quality and wellnigh flawless production, was a pleasure the audience almost had to forego. The curtain had to be held 45 minutes to allow the initially indisposed singer to get her voice into condition to assume the fantastic difficulties of the role of Isabella. But when she appeared, Berganza far exceeded her advance notices in her singing.

Paolo Montarsolo, a delightful artist, repeated the successes he earned last season in the amusing role of the libidinous Bey. Filacuridi was a far better Lindoro than an Alfredo. Others in the cast were Taddei, Judith Raskin (a strong Elvira), Mary MacKenzie and Peter Binder. The Zeffirelli sets and stage direction were invaluable assets.

■ The "Medea" mounting was legend-making in its sumptuousness. The inspired stage direction of Alexander Minotis and the gorgeous designs of John Tsarouchis, executed by Peter Wolf and by the Greek National Theater, were breath-taking. The importation of Minotis and Tsarouchis was thus the soundest of investments.

But all other aspects of the production paled before what is surely the greatest of Callas' performances. The demonic fury, the heart-wringing tenderness, and the eerie other-worldliness of the portrayal made for a transcendent auditory and visual experience.

Bergenza's Neris was vocalized with something akin to witchcraft. Nicola Zaccaria made an imposing Creon. Elizabeth Carron was a conscientious and competent Glauce. Jon Vickers, of Grecian physique as Jason, was perhaps the finest tenor yet heard with the Dallas Civic Opera.

Much of the excitement of the season was generated by Nicola Rescigno, the artistic director of the company who, with the able and willing Dallas Symphony players, was in the pit for every performance.

The news of the advent of a new opera company, studded with stars of magnitude and with a personnel that included both inspiration and "know-how," opened a flood of managerial offers to take it intact to many other places. At the moment, the likeliest development is a possible invasion of Chicago, perhaps next April, by the company that Dallas and Callas built.

DR. JACK FREDERICK KILPATRICK

PAUL KLETSKI, *newly appointed conductor of the Dallas Symphony Orchestra, arrives in New York by plane enroute to the Texas city to begin his concerts.*

SEATTLE

■ Resident Northwest artists took the spotlight when the music season here got under way in October. Among these was Marie-Aimee Warrot, French pianist now living in Vancouver, who on Oct. 16 made her second Seattle appearance. (The first was last season with the Little Orchestra of the Seattle Symphony.) This time presented in recital by the University of Washington, Miss Warrot again impressed with the vitality of her artistry, which does not overshadow her ability to convey delicacy and charm.

Another Northwest pianist, Randolph Hokanson, assisted Milton Katims in opening the Seattle Symphony Orchestra season Oct. 20 and 21. He played the piano part in the D'Indy "Symphony on a French Mountain Air." Mr. Katims also programmed Weber's "Euryanthe" overture, the Mozart "Haffner" Symphony and "Feste Romane" by Respighi.

The concert marked the start of the most ambitious season in the orchestra's 55-year history. A pair of concerts has been added to the usual ten pairs of subscription events. Family and school concerts and out-of-town tours bring the total to over 85 programs.

Of the 34 composers represented in Katims' diversified programming for the year, five are Americans; 16 Seattle "first" performances are slated. First local hearings of contemporary music was to include Orff's "Carmina Burana" in November, Borowski's "The Mirror," Symphony in D by John Vincent, and Benjamin Lees' "Divertimento Burlesca," which Katims conducted in Brussels in June.

The Symphony's successful Little Orchestra, launched last year, has announced as soloists: Carlos Salzedo, harpist; Julius Baker, flutist; Mieczyslaw Horszowski, pianist, and Igor Besrodni, Russian violinist.

■ A future generation of gifted musicians is being developed in Seattle by the Youth Symphony Orchestra of the Pacific Northwest. It has received

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an award of merit from the National Federation of Music Clubs, citing the orchestra for "outstanding achievement in its crusade for strings for the year 1957-58." Seeing a need to add to the ranks of string players, the orchestra has been awarding scholarships to young musicians and has developed a string ensemble. Francis Aranyi directs both groups—orchestra and ensemble—and has been invited to take part in the Festival of Youth Symphony Orchestras and Workshop in San Diego in April.

JO ANN D. PATTERSON

CLEVELAND

■ Cleveland has always regarded with civic pride the beautiful structure of Severance Hall, for the past 26 years the home of the Cleveland Orchestra. Its dignity and quiet luxury created an atmosphere appropriately fitted to supplement the masterworks of great composers—and even of some not so great! But conductor George Szell and some visiting connoisseurs of acoustics found some inadequacies in the transmission of sound. Mr. Szell finally realized his dream of having the entire stage of the hall rebuilt during the summer.

The renovated structure, costing $300,000 and of modern design and great beauty, was unveiled for the first time at the initial program conducted by Szell. The concert was fervently acclaimed by a festive, overflow audience in gala mood and dress. The "Meistersinger" Prelude opening the program created an impression of grandeur, but the most telling results were achieved by the magnificent performance of Brahms' Fourth Symphony. The Stravinsky "Firebird" Suite was the final work.

Another great orchestra was heard during the same week, when Fritz Reiner brought his Chicago Symphony to the Music Hall under the Bernardi management. An exquisite instrument shaped by a highly sensitive and knowledgable musician who achieved the utmost in power and eloquence, most notably in Richard Strauss' "Heldenleben." Beethoven's third "Leonore" Overture and Strivinsky's ballet Suite "The Fairy's Kiss" completed an extraordinary program, eliciting cheers from a large audience.

For the second pair of concerts, the Orchestra was heard in two local "firsts"—the Concertino for Strings No. 2 by Pergolesi and Samuel Barber's Intermezzo from the opera "Vanessa." Barber's music is finely wrought, adequately descriptive and gives a sensation of listening pleasure. If it displeases ultra-modernists, perhaps they have lost the ability to evaluate romanticism in sound. Beethoven's Second Symphony was welcome, making its appearance all too rarely, and Ravel's colorful treatment of Moussorsgky's "Pictures at an Exhibition" closed an interesting program.

■ Sir William Walton's highly imaginative and beautifully constructed "Partita," commissioned for the 40th anniversary season last year of the Cleveland Orchestra, was heard again. The following programs brought several "firsts, which presented a wide variety of musical styles, ranging from modern compositions to the spirited "Journey to Rheims" Overture by Rossini, curtain raiser for the program which presented the exquisite Guiomar Novaes in a fine performance of Chopin's F minor Concerto.

First performances of Handel and Mahler made up the first half of the fourth pair of concerts. Handel's Overture to "Agrippina" was followed by Demetrius' aria, which introduced the magnificent baritone Dietrich Fischer-Dieskau, also receiving a tremendous ovation for his musically engrossing interpretation of Mahler's "Songs of a Wayfarer." The same master's Tenth Symphony was a revelation under the baton of Szell, who closed this memorable concert with Dvorak's lighthearted Fourth Symphony. Other classics in these initial concerts were Schumann's "Springs" and Beethoven's Second Symphonies.

■ The West Shore Concert Series opened auspiciously with a concert by the Cleveland Orchestra, Szell conducting, and presenting the local premiere of Herbert Elwell's Concert piece for Violin and Orchestra, commissioned by the Louisville Orchestra and dedicated to its concertmaster Sidney Harth, a graduate of Cleveland Institute of Music. It is an engrossing work of many moods, expertly constructed and orchestrated, and performed with consummate skill by the young violinist. Mr. Elwell was recalled to the stage of Lakewood Auditorium repeatedly to acknowledge enthusiastic applause with the soloist and conductor.

November was replete with events, including also Bernardi's presentation of Maria Callas, the New York City Opera Company staging "Rigoletto," "Fledermaus" and "Boheme," and three evenings of the Ballet Russe.

ROSE WIDDER

The TUCSON ARIZONA BOYS CHORUS *have joined the Cosmetto Artist Management's roster and will tour in the spring of* 1960. *The singers are under the direction of* EDUARDO CASO, *who founded the original chorus in* 1939 *and has since developed it into an internationally known touring group.*

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PHILADELPHIA

■ The conversation piece in the Quaker City for a week or two after its performance—the first in 29 years—was the New York City Opera Company's production of "Turandot," which served to open the second season of the Philadelphia Lyric Opera Company. Puccini's last work had been given in this city only twice before—by the Metropolitan Opera in 1926 and 1929.

While the opera was reportedly revived for Frances Yeend, who sang beautifully and with no sense of strain while maintaining a properly icy demeanor, it was Giuseppe Gismondo as Prince Calaf who "stole the show" with his thrilling, effortless singing of "Nessun dorma." Adele Addison supplied most moving moments with her affecting portrayal of Liù, the slave girl, and Joshua Hecht effectively enacted Timur. It was a treat to see and hear a chorus that not only sang well but knows its way about a stage.

■ The Philadelphia Grand Opera Company opened its season with Verdi's "Masked Ball," a fortnight after Giuseppe Bamboschek, general manager and artistic director, passed his 50th anniversary as an opera conductor.

This was a worthy all-round performance, with Herva Nelli a superb Amelia, and Giuseppe Campora a mellifluous Riccardo whose top tones were smooth and bright. Their ardor in the Love Duet was communicative. Cesare Bardelli as Renato completed the triangle.

A performance of "Carmen" that gained momentum with each act more than added up to the sum of its parts. The Philalelphia Grand's second offering, Bamboschek again conducting, this was a praiseworthy production. Belen Amparan made Carmen a vivacious, likeable spitfire (not a vixen) and Richard Cassilly as Don Jose, although he looked like a football player, did not sing like one; his diction was noteworthy.

Bamboschek conducted the Philadelphia Orchestra in a Pension Foundation program of operatic rarities by Verdi and Puccini. Among the items were a "Nocturne" for soprano, tenor, bass, flute and strings; the "Ave Marias" from "Jerusalem" and by Dante; the Prelude and Trio from "I Lombardi," the Prelude to Act 3 of "Edgar" and the first as well as the second version of "Senza mamma" from "Suor Angelica."

■ The Philadelphia Orchestra under Eugene Ormandy opened its season with a program presenting a world premiere — Laszlo Angyal's "Valse Macabre." Angyal's ambitions, detailed in the program notes, were not realized in the music, which is more Strausslike (both Johann and Richard) than macabre, and is sometimes blatant rather than subtle. Barber's "Medea's Meditation and Dance of Vengeance," which followed, was fiercely dramatic. Beethoven's "Eroica" Symphony was the keystone of this concert.

A program that on paper looked like too much of a *mélange* turned out to be entirely palatable. Ormandy played the Haydn "Military" and Mendelssohn "Italian" Symphonies, Bartok's "Miraculous Mandarin" Suite, the local premiere of Mennin's "Moby Dick" Concertato (which projected the brooding mood and the excitement of the chase), a resurrected item by Georg Schumann and the "Dance of the Seven Veils" of Strauss.

Janice Harsanyi, soprano, the season's first soloist, gave an evocative and sensitive performance of Britten's "Les Illuminations." (This was a return engagement on the same stage; Miss Harsanyi had scored in the same work two seasons ago with the New

CLAUDETTE SOREL, *pianist, with a group at the first recital of the season of the Manhasset (N.Y.) Community Concerts Series. Left to right,* MRS. GILBERT COURTNEY, *president of Manhasset Community Concerts;* DR. GENEVIEVE HARE, *vice-president of the same;* MISS SOREL, *who gave the recital;* HENRI NOEL, *past president.*

Chamber Orchestra of Philadelphia, conducted by her husband, Nicholas Harsanyi.) Ormandy also conducted Sibelius's Second Symphony and the first performance of Lukas Foss's "Ode" in a revised version which is lushly sorrowful.

■ Fritz Reiner conducted the Chicago Symphony to open the All Star Concert Series and Emma Feldman's 25th season as a concert manager. It was also the Chicagoans' second visit here; its only previous concert had been in 1941 under Frederick Stock for the Philadelphia Forum.

The strings, inevitably compared to those of our own orchestra, sounded lean rather than warm, but the other choirs are most competent. Reiner was most successful in Stravinsky's "Fairy Kiss" Divertimento. The Brahms Third Symphony was generally sturdy, but sometimes seemed restrained.

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PITTSBURGH

■ The Pittsburgh Symphony under William Steinberg, music director, will mark its 32nd subscription season with 20 pairs of concerts at Syria Mosque. Dr. Steinberg will lead 15 pairs; Karl Kritz, the associate conductor, one pair. Guest conductors will be Alfred Wallenstein, Eugene Ormandy, Paul Hindemith and Pierre Monteux, each directing a pair. The Young People's Concerts will be doubled this year to meet demand for educational events.

The Orchestra will be a participant in the forthcoming 200th Anniversary of the founding of Pittsburgh, premiering Paul Hindemith's "Pittsburgh Symphony 1958." The composer will conduct this at his Pittsburgh debut in January. Three other major works will be premiered: the "Variazioni Concertanti," Opus 38, by Nikolai Lopatnikoff (who is a member of Carnegie Institute of Technology music department); "Symphony of Chorales" of Lukas Foss; and Symphony No. 2 of David Van Vactor. The final pair of concerts will program Beethoven's "Fidelio" in concert form, with soloists Margaret Harshaw, Richard Cassily, Joshua Hecht, Lee Cass and Marjorie McClung.

The list of soloists also includes: Theo Salzman (cellist); Luboshutz and Nemenoff, Concertmaster Samuel Thaviu, Eudice Shapiro, Robert Casadesus, Theodore Lettvin, Szymon Goldberg, Artur Rubinstein, Roberta Peters, Zino Francescatti, Rudolf Serkin, Nathan Milstein, Joseph Fuchs and Anton Kuerti. Pianist Van Cliburn will be featured in a special concert. The ninth annual offering of Handel's "Messiah" with the Mendelssohn Choir (Russel Wichmann, director) will be conducted by Karl Kritz.

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■ The Pittsburgh Music Guild, now in its fourth year and founded by F. S. Olmsted, will give a series of seven concerts, all but one in Carnegie Music Hall. On the roster are: the Grenadier Guards Regimental Band, pipers and dancers (this will take place in Mt. Lebanon); Leonard Warren, Moura Lympany; Johanna Martzy, violinist; I Musici, string ensemble; Rita Streich, singer, and Andre Tschaikowsky, pianist. The "Music for Mt. Lebanon" series, another organization headed by Mr. Olmsted, will open its 13th season with Leonard Pennario, pianist, followed by Anna Russell, comedienne, the Roger Wagner Chorale, and Philip Entremont, pianist, the latter soloist with the Pittsburgh Symphony under Steinberg.

■ As its contribution to the Pittsburgh Bicentennial observance, the Pittsburgh Chapter, American Guild of Organists, will commission the writing of three anthems — for Protestant, Catholic and Jewish services, respectively.

RALPH LEWANDO

DETROIT

■ With the cancellation here of the usual fall engagement by the New York City Opera Company, Detroit was faced with the prospect of a bleak operatic season. Then upon the scene (like some musical Don Quixote rushing to our cultural rescue) came the impressively-named New York Opera Festival and proceeded to do little more than tilt at operatic windmills.

During a three-performance engagement, Oct. 11-12, at the Riviera Theatre, the group offered "La Boheme," "La Traviata" and "Rigoletto." This writer heard only the matinee "Traviata."

Two voices rose above the routine nature of the overall performance. Olivia Bonelli as Violetta, a last-minute replacement, displayed a small but exceptionally lovely voice, lacking roundness at the very top, where her tones took on a sharp and open quality. Susan Banks-Smith as Anina produced some fine mezzo-soprano sound, which needs to be complemented by more credible acting.

ERNEST J. GILBERT

ANN ARBOR

■ The University Musical Society opened the 1958-59 Ann Arbor concert season on Oct. 1 with the appearance of coloratura soprano Roberta Peters. While speed, range, lightness and agility were revealed in arias by Rossini, Handel and Meyerbeer, it was in works requiring a minimum of florid exhibition that her voice seemed to meet the music most squarely, notably in a beautiful reading of a Schumann group. Wayne Crebo, flutist, assisted in a Handel aria obbligato.

Aided by a program which included Bartok's First Suite for Orchestra, Opus 3, Fritz Reiner and his Chicago Symphony Orchestra delivered (Hill Auditorium, Oct. 8) one of the most stunning orchestral concerts heard in this area in recent years. The early Bartok Suite does not hide its indebtedness to 19th Century musical Germany, but is nevertheless a highly original opus. If one may speak of perfection, Reiner's direction and his orchestra's response were just that. The balance of the program consisted of a solid Stravinsky "Baiser de la Fée" and works by Falla and Berlioz.

ERNEST J. GILBERT

DULUTH

■ The Duluth Symphony Orchestra, under Hermann Herz, opened its 26th season on Oct. 17, with a special concert honoring Minnesota's Centennial Year. The concert featured Minnesota composer Paul Fetler, whose Symphony No. 3 was performed. This event was part of the Minnesota Centennial Music Festival from Oct. 16 through Nov. 8.

Margaret Harshaw and Albert Da Costa, Metropolitan Opera singers, were presented Nov. 14 in an all-Wagner program including the finale to Act III of "Die Walkuere." On Dec. 14, Tchaikowsky's "The Nutcracker Ballet" in its entirety will be given for the third time by the orchestra, with Frances Hofman Lavine as narrator. Isaac Stern will be the soloist for the Jan. 16 concert, playing the Beethoven Concerto. For the Feb. 13 concert, Mr. Herz will draw on first-chair instrumentalists of the orchestra as soloists. Byron Janis will be the guest artist for the March 13 concert in the Rachmaninoff Concerto No. 3. The season will close on April 17 with Carl Orff's "Carmina Burana," with Morley Meredith and Nancy Rice as soloists and the Duluth Symphony Chorus assisting.

BOSTON

■ This has always been a city steeped in the orchestral tradition, but in the past all of the interest has been in one place—Symphony Hall at the corner of Massachusetts and Huntington Avenues, where the Boston Symphony presents its concerts to capacity audiences including children and grandchildren of many of the original patrons when the orchestra was started in 1881.

Until recent years visits of other orchestras caused scarcely a ripple, with small audiences the rule. One noticed a change about five years ago, and now it can be said that the Hub's orchestral interest ranges far and wide. This season found Leonard Bernstein exciting admiring comment for his masterful handling of the New York Philharmonic at Symphony Hall. Admiration was expressed for the work of the Chicago Symphony under Fritz Reiner. There were many favorable comments also from those who took the 40-mile trip to Worcester to hear the Detroit Symphony with Paul Paray. Quite a group of Bostonians journeyed to Springfield in the Western part of the state to hear what the revivified Springfield Orchestra is doing.

While the region has always had quite a strong grass-roots orchestral structure, it is only in recent years that the

social and musical values of the community orchestra have been recognized. Boston's Civic Symphony is being taken seriously these years; and the various smaller orchestras, of which there are many, are coming more and more to public attention. Several new groups have been started, among which the most significant is probably the Boston Youth Orchestra with Marvin Rabin as conductor. Rabin, newly-appointed conductor of the Boston University Orchestra, had created a stir in New York last season when he brought his Kentucky Youth Orchestra to that city.

This broadening of interest is all to the good. Most Hub concertgoers find it refreshing to hear other orchestral timbres and then go back to their own great orchestra.

■ The Boston Symphony, after a somewhat uneven start, has settled down to a steady diet of unrelieved excellence. For the 4th pair Charles Munch gave brilliant readings of the Berlioz "Beatrice and Benedict "Overture and the Schubert Seventh. In between Lukas Foss conducted his own considerable and masterly "Symphony of Chorales" in a Boston "first" for the whole work. (The Boston University Orchestra had performed one movement of it in a special Schweitzer benefit concert last year.) The audience took to the work, which is not altogether plain sailing and can stand a little revision before it emerges in its definitive form. Based on chorales used by Bach, the symphony is filled with technical subtleties which form at once a pleasure and challenge for the informed hearer. The performance itself was first rate, with Mr. Foss demonstrating his skill with the baton and the players taking the extremely tricky score in stride in spite of a minimum of rehearsal time.

The following week, Nov. 8-9, Mr. Munch repeated the Easley Blackwood Symphony No. 1 (he had premiered it in April). Then as now the work impressed as a fine beginning achievement —one that promises well for the future of the young composer. This program opened with the Brahms "Variations on a Theme Haydn" and closed with a thoroughly artistic and enjoyable performance of the Beethoven Piano Concerto No. 3, with Rudolf Firkusny earning plaudits for the integrity and finesse of his playing.

Other events have included a stunning recital by the Budapest String Quartet; a somewhat disappointing program by the Krainis Baroque Ensemble to open the Cambridge Society of Early Music programs; and an excellent Boston Morning Musicales inaugural, soprano Lisa della Casa scoring with her fashionable 11:00 a.m. audience (what a horribly early hour to sing in public)! The Mormon Tabernacle Choir appeared before a capacity audience at Symphony Hall; and the Russian pianist Vladimir Ashkenazy somewhat rescued the local estimation of Soviet pianists as being rather long on brawn but rather short on finesse. (No offense meant, and their violinists really are tops!)

JULES WOLFFERS

SAN FRANCISCO

■ The concert season thus far has proved unusually varied and exciting. The San Francisco Contemporary Dancers Foundation, at its Center, is presenting dance, drama, films, chamber music, mostly of experimental sort. Among those appearing recently were Inesita, gifted and individual interpreter of Spanish dance, and the Ceylon National Dancers, in numbers ranging from religious processionals to primitive regional dances.

A new management bureau, Patricia McKenzie, made a pleasing debut with a new chamber group, Capella di Musica, presenting works by Purcell, Stamitz, Beethoven and Giovanni Punto, with particular honors going to Robert Tefft, horn, and James Matheson, oboe.

Under the auspices of Frank V. De Bellis, Puccini's magnificent "Messa Di Gloria" was given a musically arresting first local performance at San Francisco State College. Composed when Puccini was 18, the work proved mature in concept. Orchestra, a cappella choir, and soloists responded gratifying to the direction of Dr. John Carl Tegnell.

Marco Sorisio, tenor, and his brother Roberto, bass-baritone, combined their considerable talents in a joint recital at the Veterans' Auditorium, presenting among other works rarely heard arias by Leoncavallo, honoring the centennial of this composer's birth.

■ Two concert series are in progress at beautiful Hertz Hall, Berkeley. The general series opened with Eileen Farrell in recital. Three songs by Poulenc were enchantingly done and a group by American contemporaries was a highlight of the recital. The early Music Series got off to a thrilling start with Rosalyn Tureck, pianist, in an all-Bach program that was sheer perfection.

The San Francisco Symphony, under the direction of Enrique Jorda, offered a pre-season concert with Rudolf Serkin as guest artist. The orchestra was in fine form in the Prelude to "Die Meistersinger," the delightful Schubert Symphony No. 3 and a colorful reading of the suite from Prokofieff's "Love for Three Oranges." Beethoven's "Emperor" Concerto was masterfully projected by soloist and orchestra. ALAN CAMPBELL

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New York Concert and Opera Beat

(*Continued from page* 16)

coloring of the first two movements. In the final group, the pianist played a first performance of William R. Mayer's "Break-Through" with effectiveness, and concluded with Ravel's Toccata.

L. C.

National Orchestral Association, John Barnett conducting, **Sidney Harth,** violinist, Nov. 11, E—The new musical director of the well-known training orchestra took over the baton and demonstrated that he is well versed in all details of direction.

Mr. Barnett, who is associate musical director of the Los Angeles Philharmonic Orchestra, offered two New York premieres. The first was the atmospheric "Pampeana" No. 3 by Alberto Ginastera, commissioned by the Louisville Philharmonic Orchestra and premiered in that city in 1954. The South American composer uses impressionistic means to paint a picture of the brooding pampas; the two end movements are separated by a striking middle one of savage, primitive rhythms. The orchestra did well with this demanding work.

JOHN BARNETT, *newly appointed conductor of the National Orchestral Association, made his debut with the organization.*

The second New York premiere was Herbert Elwell's Concert Suite for Violin and Orchestra, premiered by the Louisville orchestra with Sidney Harth as soloist last February. The work is dedicated to the soloist, whose performance of an exacting solo part was achieved with a full and silken tone and great technical skill. An eclectic, episodic score in three movements, it has a modern orchestral texture, and a solo part often of disarming lyrical quality. The composer bowed from a box, sharing the ovation for the soloist and conductor.

The concert opened with a rather restrained version of Berlioz's Overture "The Corsair" and closed with Mendelssohn's Third Symphony ("Scottish"). The audience responded warmly to the various offerings. No doubt later concerts will see the orchestra showing still more progress under its new and able conductor.

R. K.

Boston Symphony, Charles Munch, conductor, Nov. 12, E—The Boston Symphony's first concert of the season here showed it to be in every respect up to its expected high standard. The program included Berlioz's "Béatrice et Bénédict" Overture, the first New York performance of Easley Blackwood's Symphony No. 1 ,and the Brahms Fourth Symphony.

The "Béatrice et Bénédict" Overture is not Berlioz at his best, but Mr. Munch and the Bostonians played it as if it were, with lightness and verve, so that it actually came off very well.

Mr. Blackwood, a young American composer (in his early twenties), has been awarded a Fulbright Scholarship and has studied in Europe. His first Symphony has been chosen for recording by RCA Victor as one of the best works discovered by the Recording Guarantee Project of the American International Fund. It is truly symphonic in method in that each of the four movements is constructed out of recognizable thematic materials which are developed in accordance with symphonic procedures. In some instance the thematic material itself tends to be a bit sprawling, but the handling of it is most skillful. The style is tonal, but quite dissonant. The general color of the piece

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as a whole is subdued. Only the third movement (a fugato Scherzo) is animated; the last movement (Andante sostenuto) dies away on a long pianissimo. Mr. Munch and the orchestra lavished their greatest care on its performance.

For a moment it appeared as though the eminent batonist, most uncharacteristically, was about to over-stress the romantic element in the Brahms Fourth at the expense of its basic strength. However, he soon hit his stride and gave us that exhilarating combination: a top-flight conductor leading a fine orchestra in an inspiring performance of great music. C. E. R.

Boston Symphony Orchestra, Charles Munch, conductor, Nov. 15, A—In its first Saturday afternoon concert of the new season, the Boston Symphony Orchestra chose to play a typical subscription program within its own tradition. Bach's Suite No. 4 in D showed off the group's expected suaveness of tone and effortless precision, with the woodwinds sparkling and the high trumpets clear and bright. Baroque purists, of course, would perhaps not like their Bach so thickly stringed and rubato. For its playing of Debussy's "La Mer," the men and conductor are justly famous. Under Mr. Munch's baton, this piece is more than a tour de force; it is an exciting experience. His "Sea" had again a gleaming surface in every mood, stormy or at rest, and his sense of the dramatic, reinforced by fluid tempos and surging dynamics, made for powerful effects. Beethoven's Symphony No. 7 was another matter. Although lovely 'cello playing made the slow movement memorable, and the scherzo was gay and buoyant, the final allegro was played with such speed and so many erratic changes of tempo that its manner distracted considerably from the matter. One expects more from so distinguished an orchestra. K. H.

N. Y. Philharmonic, Herbert von Karajan conducting, Nov. 15, E—The noted guest from Vienna (also nowadays from Berlin, Salzburg, London and Milan) presented three works from various periods of Central European music. He began with Anton von Webern's "Five Movements for Orchestra," Op. 5, one of the earlier scores by the Austrian atonalist and Schönberg disciple. These muted, exquisite and carefully measured fragments of music are a document slight but haunting, a wry but evocative testament of the anguished modern soul. The reading was a careful and poised one, relaxed, like all of the artist's interpretations.

His Mozart Symphony was also gracious, precise and extremely able; particularly the highly complicated final section moved into focus with masterly ease. Some listeners thought that the "Jupiter" was given a too leisurely and a miniature treatment, but this may be a Viennese conception of Mozart's music—with sunny, golden, lyric quality uppermost.

The final half brought a strong and, in fact, a virtuosic reading of the noisy and sentimental Strauss' "Heldenleben," which today seems dated, both in musical content and Superman "philosophy." Karajan, whose work was known here for his appearances with the Berlin Philharmonic and the London Philharmonia Orchestras, is undoubtedly one of the ablest contemporary conductors; and he exercises a personal fascination because of the romantic elements he extracts from music. The tone of the orchestra was mellow, full and fused in a way that it has not been for a long time. Some members of the audience stood in the aisles applauding during numerous recalls at the close, with the orchestra on its collective feet. R. K.

CARNEGIE RECITAL HALL

Emanuel Martin, bass-baritone, Oct. 19, A—If Mr. Martin can learn to sing for the greater part of the time as he did all too infrequently in this, his debut recital, he will become a singer well worth listening to. There were moments of real tonal beauty, but in general the voice was dry and driven. This was markedly noticeable in the upper part of his range, where almost all of the tones were marred by hardness. The recitalist possesses a pleasing personality and makes a fine appearance. In nine songs from Schubert's "Die Winterreise" he gave evidence of considerable understanding of their poetical and musical content; the mood of "Der Leiermann" was convincingly projected. There was much to commend in the singing of Bowles' "Cabin" and "Heavenly Grass" and Copland's "The Boatmen's Dance," "At the River" and "Ching-A-Ring Chaw." Mr. Martin displayed an unusual flair for the fast narrative songs among his concluding numbers; he sang them with infectious verve. Otto Herz provided admirable accompaniments. C. G.

Paul Harelson, pianist, Oct. 24, E—In his 1956 New York debut, the young pianist left a favorable impression for fluent, sensitive playing. Two years of career experience have seasoned Harelson, mellowed his phrasing, and extended the scope of his interpretative perception without lessening his youthful buoyancy. His technical skill, of superior standard, now holds moments of dazzling speed and brilliance. Through the entire concert the varying styles of composition were projected with good taste and impeccable control. The program listed the Sonata, F. Minor, of Haydn; 12 Ländler, by Schubert; C Major Phantasie, Schumann; and a bow towards the later school, numbers by Fauré, Debussy, and Bartok's "Out of Doors" Suite. M. C.

Fine Arts Quartet, Oct. 20 and 23, E—In the final pair in a series of four concerts, the Fine Arts Quartet confirmed one's initial impression of its technical competence, rhythmic energy, and capacity for tone-coloring. Both the Bartók No. 4 and the Elliott Carter Quarter (1951) bore this out. The Carter is much concerned with sheer sound, from crystal transparency to a huge and dense sonority, and the foursome gave it everything it called for. The ensemble worked wonders, too, with the simultaneous, independent melodic lines which make up a good part of the texture of the first movement especially, and each player took on frequent solo passages not only with real authority but with grace. It was a hats-off performance.

Several of the standard scores seemed less congenial to the Fine Arts than contemporary ones. The Mozart "Hunt" Quartet in B flat, K. 458, was warmly played but a little heavy; the Schubert D minor accentuated moments of poor intonation (a shortcoming evident at other times, on both evenings, in the first violin), but the finale was deft, fluent, and beautifully done. On the second program, Haydn's Op. 54, No. 2, in C, was played with style and understanding. Prokofieff's Quartet No. 2 in F, Op. 92, the slimmest of fare, proved that the group is capable of the light touch; it turned out the work with trimness and humor. The series as a whole was a credit to American chamber music-making, and leads one to hope that this ensemble will be on the scene for a long time to come. S. F.

Edith Evans, mezzo-soprano, Nov. 8, A—The Twilight Concerts presented this fine young singer in a substantial program which included songs by Mozart, Hugo Wolf, Chausson, Anne Macky, Irving Fine, and Mahler, three Scottish folksongs arranged by Nordoff, and the "Letter" Aria from Massenet's "Werther."

Miss Evans is well-known operatically from her work at the City Center. As a concert singer she revealed a good number of assets: she has an excellent mezzo voice, dark (without being hooty), even in scale, ample in range and power, flexible enough to cope easily with the florid passages in the Mozart, yet capable of the emotional outpouring of the "Werther." Her diction in four languages is clear and authentic, and her musicianship is beyond cavil. Since, aside from the Mozart and the English group, the bulk of the program came from the very late Romantic period, one must assume that she feels a certain affinity for this type of music, and she does it very well. Her program would have benefitted from more music in a cheerful vein, since the prevailing mood was sombre.

Arpad Sandor was an excellent accompanist, and his skill and musicianship added greatly to the enjoyment of Chausson's long "Poeme de L'Amour et de la Mer" in particular. C. E. R.

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Anita Halgen, mezzo-soprano, Nov. 9, A—Miss Halgen's thoughtful and unhackneyed program contained a Schubert group, the Cornelius "Brautlieder," excerpts from Kabalevsky's "Seven Merry Songs," and songs by Duke, Barber, Clevee and Solon Alberti. The latter, whose songs are of a conventional mold, also provided artistic accompaniments.

Miss Halgen's conceptions were musically and dramatically sound, and there were many affecting moments during the recital. Technically, she was less secure; although the voice is of very good natural quality, it was produced at times so that there occurred some harsh, unfocused tones in *forte* singing and an occasional lapse from true pitch. On the whole, however, the vocalist gave a pleasant impression of taste and sincerity. J. R.

Bach Concert, Carl Bamberger conducting, Nov. 15, 5:30—The first of Norman J. Seaman's Twilight Concerts found an overflow audience on hand to hear a concert of J. S. Bach's music with some notable participants. Fernando Valenti and Eugenia Earle were soloists in the Concerto in C major for two harpsichords, played on modern Challis instruments with much authority by the performers, accompanied by a small ensemble led by Mr. Bamberger. The second half included the Sonata in G major for two flutes and continuo, with John Wummer and Victor Vraz as the able soloists. Two cantatas were also performed—No. 42, "In Abend aber desselbigen Sabbath" and No. 106, "Gottes Zeit ist die allerbeste Zeit," sometimes known as the "Actus Tragicus." In these the soloists were Martina Arroya, soprano, Zinaida Alvers, contralto, Emanuel Yavne, tenor, and John Macurdy, bass. Save for Miss Arroya's full and agreeable soprano, the vocal contributions were stylistically but moderately successful, while the playing of the ensemble had a generally high level of competence. The opening audience of this series, which offers weekly programs of solo and group artists at the same hour for minimum admission prices, thus got off to a good start. R. K.

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NEWELL JENKINS, *conductor of Clarion Concerts (at piano), rehearses with soloists for the first public hearing of Cimarosa's "Requiem" at Town Hall. Left to right, the singers are* IRENE JORDAN, *soprano,* DONALD GRAMM, *bass, and* FLORENCE KOPLEFF, *contralto. The concert, Nov. 11, was under the patronage of Italian Ambassador Manlio Brosio.*
(*See page* 38)

TOWN HALL

Lili Kraus, pianist, Oct. 17, E.—As a pianist, the work of Lili Kraus is outstanding and noted through concerts and recordings both in this country and in Europe. One was aware during this New York program of her merits, particularly in the accuracy and authority of her playing, and it revealed a true rhythmic and stylistic approach to the music itself. Her Schubert Sonata in A minor, Op. 143, had great finesse and fine taste in shadings and phrasings. The spirited Allegro vivace literally pulsated with a vital rhythm. But her Mozart Fantasia (K. 475), while also encompassing many fine qualities, left something to be desired in interpretation. Several times she carried the music to the brink of something important, only to back away and never really quite cross over. The Bartok "Peasant Songs and Dances" contained some of the most free and imaginative playing of the evening. Miss Kraus' concert also included the Andante con variazioni in F minor and the Sonata in D major, No. 37, of Haydn, and the Sonata in C minor, K. 457, of Mozart. R. H.

Nina Dova, soprano-guitarist, Oct. 18, E—Superb gifts of stage appearance, musicianship, and an interpretative sense that fairly sang through the actual vocalization, made the Nina Dova recital one of the most brilliant of the season. The program was bright with colorful ballad and folk music, projected with clear, mellow singing adequate for the art-song field if Miss Dova had not chosen to focus her artistry in a specialized range of repertory. She sang numbers derived from the British Isles, France, Latin America, Israel, plus songs written or arranged on folk or native themes by recognized composers, an eminent group including Offenbach, Dargomizsky, Villa-Lobos, Vladimir Henrique, and with texts by Garcia Lorca and others. Traditional airs were interspersed, displaying Miss Dova's versatility, as all were equally well delivered. A balladeer, an entertainer, what you will, she is most of all a delightful artist who offered a program designed to present the unusual and the beautiful in less serious but exacting song. The SRO audience gave her an ovation with cheers. M. C.

John Modenos, baritone, Oct. 19, E—In a program ranging from arias to folk songs, John Modenos repeated the success that was his at his debut here two years ago as winner of the American Theatre Wing Concert Award. Mr. Modenos is a skilled singer and interpreter with an assured stage presence and an ingratiating manner. His warm, robust voice is technically disciplined and at all times stylistically commendable. The program included arias by Handel and Bizet, Moussorgsky's "Songs and Dances of Death," lieder by Schubert, four Greek folk songs and four traditional American works. Artistically speaking, the high point of the eveninug was Mr. Modenos' interpretation of the Schubert lieder. Here he revealed an intelligent approach to music enhanced by vocal brilliance and flexibility. Otto Herz was the expert accompanist. G. W.

Rhea Jackson, soprano, Oct. 21, E—In her first New York recital since returning from Europe, Miss Jackson confirmed the excellent impression she had left from her two previous Town Hall recitals and her performance of "The Pearl Fishers" with the Little Orchestra. Her program on this occasion included songs by Purcell and Handel, Strauss, Fauré, an aria from "The Pearl Fishers," and the first New York performance of four songs on Elizabethan texts by Leonard Klein, her excellent accompanist.

Miss Jackson's light lyric voice is pure and clear and of excellent quality. She is vocally at her best in the more florid passages. Strangely enough, her breath control, which seemed untaxed by the long phrases in the Purcell and Handel numbers, was occasionally inadequate in much shorter phrases later in the evening. Her interpretations were unfailingly tasteful and musical, and she is undoubtedly a young artist to be watched with interest.

Mr. Klein's skillfully written songs present something of an artistic anomaly: the vocal line seems to derive from the Elizabethan character of the text while the harmonic treatment is contemporary. C. E. R.

Little Orchestra Society, Thomas Scherman, conductor, Oct. 20, E.—Thomas Scherman is full of interesting ideas. This year he is devoting four of the Little Orchestra concerts to works of contemporary American composers. In each case, the composer not only will hear his compositions performed but will participate in the concert.

The first event featured two scores by Norman Dello Joio with the composer in the role of piano soloist ("Ricercari" for piano and orchestra), and conductor-pianist ("The Lamentation of Saul"). "Ricercari" is full of energy and abounds in good musical ideas, well developed. Mr. Dello Joio played the solo part with great assurance, and displayed, for a composer, an amazing degree of technical facility.

"The Lamentation of Saul" (a dramatic cantata) is a deeper work, and in some respects, profound. In this reviewer's opinion, it is a major addition to a scanty repertoire. Scored for piano, viola, cello, flute, clarinet, oboe and baritone solo, the chamber composition exudes a fine dramatic quality and a peculiarly Hebraic color. Leonard Warren, the baritone soloist, was in his best voice and further showed himself to be a master interpreter. Each instrumentalist was in a sense a soloist and an ensemble musician at the same time. It was a handsome, virtually definitive performance of a noble work.

Mr. Scherman opened and closed the concert with two rarely heard orchestral scores, Schubert's Symphony No. 3 in D major and Schumann's Overture, Scherzo, and Finale in E major. The symphony, though a far cry from the later and more mature Schubert, is marked by a youthful freshness. The superb Finale and tarantella-like Presto Vivace make the whole work worthy of repetition. Again, the conductor displayed considerable assurance and musical sensitivity. G. W.

Robert Gerle, violinist, Oct. 28, E—Mr. Gerle is a first-rate musician who happens to play the violin. The music which he chose attests to his seriousness: Sonata No. 6 in G major by Bach, Beethoven's "Kreutzer" Sonata, an Adagio by Kodaly, and a Divertimento by Stravinsky, drawn from "Le Baiser de la Fée" by the composer. The recitalist's musical insight and technical equipment proved more than equal to the task. His Bach was clear and logical, and set forth with a rhythmic precision rare in present-day performers; his Beethoven had just the right touch of Romanticism to give it warmth without robbing it of its inherent strength. For the Kodaly, a lovely melody, in post-Romantic style, he produced a lush tone which would have been inappropriate for the Bach or Beethoven; and in the Stravinsky he employed the full arsenal of violin technique and color for expressive purposes.

Everything which has been said about Mr. Gerle would apply with equal justice to David Garvey, the remarkable pianist for this outstanding recital. Let us hope that we can hear them soon again. C. E. R.

Eloise Polk, pianist, Oct. 29, E—The attractive young pianist revealed a musical personality that speaks through her playing. The program opened with Bach's "Capriccio on the Departure of a Beloved Brother," with which the artist showed an identification from the beginning. Her performance would have benefitted, however, by more judicious pedaling. In Beethoven's Sonata, Opus 10, No. 2, one could also take exception to a rather immature conception of the Allegretto. These reservations were more than compensated by her performance of the Brahms "Variations on a Theme of Handel." To a high degree, the artist realized the romantic and classic mixture of the work, set forth its architecture with clarity and assurance, handling technical problems as though non-existent, and engrossing her listeners. In the 24 Preludes of Chopin, she obviously had no interest in emulating the thundering virtuoso who overplays this marvelous music. Aware of their startling contrasts of mood, she nevertheless presented the pieces with refinement, warmth and nobility. This recital gave the impression of one who is a true mistress of her art. J. R.

Julian Bream, lute and guitar player, Oct. 30, E—The 25-year-old Englishman, making his American debut, won his large audience's approval in a program equally divided between music for the two instruments. The young artist has exquisite taste and ample technical proficiency. Our only reservation is that Town Hall is rather large to present the delicacy of the lute. Of course, a small hall could not have handled the large audience.

The first half of the program was given over to lute music of the Elizabethan epoch including works by Dowland, Batchelor, Cutting and Johnson. The recitalist gave particular attention to the matter of intonation. Both the lute and guitar are difficult instruments to keep in tune.

With the exception of the Bach Suite No. 1 in E minor, the latter half of the program was altogether contemporary or near-contemporary, including three preludes by Villa-Lobos; "Leyenda" by Albeniz, and a recent work by Lennox Berkeley, Sonatina (1957). The Berkeley score is ideally suited to the guitar. It is both idiomatic and imaginative. The Bach Suite, though originally written for the baroque lute, was also played on the guitar. We might, however, ask why Mr. Bream chose this instrument instead of the lute for the performance. G. W.

Margaret Roy, contralto, Nov. 2, A—The young artist, who has been heard frequently in this part of the country in the past several years, gave an interesting program of unhackneyed works by Sibelius, Elwell, Poulenc, Alfano, Tocchi, Respighi, Wolfes and Pfitzner. Her voice is well within the contralto range, although not over-weighted with the depth and dark coloring often attributed to singers in this classification.

Miss Roy at all times gave the impression of a sensitive, intelligent artist of refinement. Her expert vocalism and interpretive artistry in the Poulenc songs from his cycle "La Fraicheur et le Feu" and in the first N. Y. performances of Pfitzner's "Die Einsame" and the three Felix Wolfes compositions were among the highlights of a stimulating recital. Charles Wadsworth proved an admirable accompanist. L. C.

The Little Orchestra Society, Thomas Scherman, conductor, **Morton Gould,** pianist, and **Julius Schulman,** violinist, soloists, Nov. 3, E—For the third concert of the season Mr. Scherman continued his policy of juxtaposing seldom-played old scores and contemporary works. The new ones were by Morton Gould—his "Dialogues" (first performance) and "Interplay," the latter given in its original concert form. Both are for piano and orchestra; the composer played the solo parts in each, doing full justice to them.

"Dialogues" seeks the greater profundity, though both are skillfully and cleverly written. Strangely enough, Mr. Gould employs therein much less rhythmic variety than is common in contemporary music, and certainly much less than we have come to expect from a man so experienced in the jazz field. As a result, the slow movement in particular became slightly monotonous.

The Joachim "Hungarian" Concerto, Op. 11, is somewhat Brahmsian in style. While it is well written and skillfully scored, the musical worth of its materials is not quite sufficient for its length. Mr. Schulman, the concertmaster of the Little Orchestra, gave a good account of the solo part, producing a good-sized tone of excellent quality, and displaying a technique that was untaxed in bravura passages.

The orchestra did its best playing in the Bach Suite in C Major, No. 1, where the counterpoint was always clear and limpid, and the forward motion of the music steady and unhampered. The accompaniments to the Gould pieces was also on a high level. In the Joachim there were a moment or two of orchestral obscurity; but most of the evening, musically, was up to the usual standards of this organization. C. E. R.

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Shirley Verett-Carter, mezzo-soprano, Nov. 4, A—Miss Verett-Carter, winner of the Walter W. Naumburg Musical Foundation Award, made an excellent impression in her debut recital, singing with excellent style an exacting program. Her voice, though mellow and buoyant in timbre, does not yet have the weight or depth of the true mezzo. She disclosed, nevertheless, an ability to spin long exquisite legatos, to negotiate fioritura passages, and to sustain musical and textual interest. Some of the singer's best work was offered in the excerpt from Mozart's "La Clemenza di Tito" and in the classic airs of the opening group. Miss Verett-Carter deserves high praise for her dulcet projection of Chausson's "Poème de L'amour et da la Mer," a Debussy song and Spirituals in arrangements by Hall Johnson. The program listed first performances of Vincent Persichetti's "I'm Nobody" and "When the Hills Do," to poems by Emily Dickinson; also songs by Sergius Kagen and Jedidiah Admon. Occasionally there was some tone-forcing that militated against her best vocal quality, but even under the pressure of the Brahms "Vier ernste Gesänge," she sang with taste and musical accuracy. Charles Wadsworth was the fine accompanist. M. C.

William Bauer, baritone, Nov. 4, E—The baritone gave a carefully planned program of familiar lieder of Schumann, Schubert, Brahms, Wolf and Strauss. Mr. Bauer is a sincere artist, with a strong innate feeling for the music and text he sings, and his voice is one of substantial body, resonant and of ample range. But at times, due to unevenness and inconsistency of vocal production, the basic beauty of the voice lost much of its uniformity of quality and interpretive finesse. The subtle delicacy and intimate effectiveness of the "Myrthen" and "Dichterliebe" cycles of Schumann escaped the singer due to his limited command of fluency of voice and phrasing. Despite some musical inaccuracies and indifferent pronunciation, the Brahms and Wolf groups fared better; frequently the true calibre of the singer's voice and his intelligent textual concepts shone through to advantage. "Ruhe, meine Seele" of Strauss was given an impressively calm and serious interpretation. Kenneth Manzer was the capable accompanist. L. C.

John Browning, pianist, Nov. 6, E—America's musical woods are full of rising young pianistic stars. One of the brightest is John Browning, Denver-born American in his twenties. He has accomplished a great deal in a few years, winning the Steinway Centennial Award in 1954, the Leventritt in 1955, and a Brussels Competition Medal in 1956. On this evening he exhibited a rare poetic sense, a wealth of technical facility, and a world of musical sensitivity. He has flair and fire when the music calls for it, but what stamps his playing as peculiarly his own is a rare introspective emotionalism.

His program was demanding. The opening work was the Bach Partita No. 2, in C minor, which he played with clear articulation. The various movements emerged in intelligently contrasted styles. Perhaps the most moving musical experience of the evening was his performance of two Schubert impromptus. We have not heard Schubert played with greater emotional impact. The Chopin Sonata in B flat minor had brilliance and at times an introspective cast. The Samuel Barber Sonata had more than its inherent brilliance. Few, if any of our current crop of young pianists can approach Browning in the matter of sensitive pianism. G. W.

JOHN BROWNING, *American pianist, was heard in a New York recital.*

Kendall Taylor, Nov. 7, E—This was the American debut of a mature artist who has appeared at festivals in his own country, and has recently been touring Canadian cities. The program offered Bach's Chromatic Fantasie and Fugue, Haydn's Sonata in E Flat, Beethoven's Sonata in C Minor, Op. 111, Chopin's B flat minor Sonata, and two novelties, a folklike series of "Five Balkan Dances" by Tajcevic, a Yugoslav composer, and a Prelude, Elegy and Toccata by Norman Fulton, a compatriot of the artist. The highest impression of the evening was made by his playing of Beethoven's last sonata, whose formidable octaves and large-scale format were delivered in a manner that showed intimate understanding of this profound work. The Bach was played in a sober, dramatic and probing way, though the conception was rather in the Romantic manner. The Haydn, too, had a firmly etched and individual reading. R. K.

Sigurd and Karen Rascher, saxophonists, Nov. 9, 5:30—A genial concert in which informal remarks by Rascher, the eminent alto saxophonist, enlivened the occasion. The performer's young daughter Karen played soprano saxophone with him in the world premiere of "Jeptha" by Carl Anton Wirth—an Oriental-sounding composition in ingenious roulades by a young composer, who was on hand to take bows. The two artists with David Tudor, the assisting pianist, were heard in a sprightly Trio Sonata by Quantz, 18th century composer, originally for flute, oboe and continuo. Three first New York hearings played by Mr. Rascher were a Sonata by the German composer, Ernst Lothar von Knorr, somewhat deriving from French Impressionism; an Arietta by Waldemar Welander, and a "Recitativo and Abracadabra" by Clair Leonard, American composer. Among the other items on the finely and sensitively played list were also a Sonata by Henry Eccles, arranged by the performer; Paul Creston's Sonata for this instrument, and "Pulcinella" by Eugene Bozza. Encores were plentiful and the audience, including many young people, was warmly receptive. R. K.

Walter Hautzig, pianist, Nov. 10, E—In an unusual program that included a Shostakovich prelude and fugue, Schumann's "Humoreske," Scriabin's Third Sonata, and 14 Schubert Waltzes, Mr. Hautzig also included a first public performance of Mozart's Fantasia in F Minor, K. 608. The manuscript of this work, in Dr. Paul Nettl's private collection, is the never-published piano version of a piece that has seen print in the alternate version for mechanical organ. This fantasia has captivating melodic and fugal moments, and Mozart's clear imprint. Mr. Hautzig approached the work somewhat romantically, but his careful phrasing, emphasis of inner voices, and muted, sensuous tone added up to a warmly projected and valid view. His floating legato was even more in evidence in the Schumann work, which was poetic in the best sense. He saw his way clearly through Scriabin's elaborate harmonic luxuriance. But the last performance was the best—his volatile, delicate, restrained rubato reading of 14 lilting Schubert waltzes and ländler, with their abrupt modulations and changes of pace. Mr. Hautzig is at his best as a miniaturist, with elegance of detail, poetry of tone, and an elusive romanticism. He displayed unfaltering musicianship in everything he played. K. H.

Clarion Concerts, Newell Jenkins, conductor, Nov. 11, E—Except for rare performances of Cimarosa's comic operas, his music is not much heard today. Newell Jenkins discovered that a "Missa da Requiem" by this 18th Century composer existed in the Pitti Collection in the Cherubini Conservatory in Florence. He microfilmed the work, assembled a group of excellent performers, and presented it as the first of his series of Clarion Concerts. Seldom has so auspicious a beginning been made.

I doubt that any of us expected what we heard: a series of twenty-three movements that began with almost overwhelmingly prolix writing for chorus and orchestra and gradually moved into much more succinct solo-writing. Were not the whole united by the happy key of B flat major, by an irrepressible exuberance, a joy of mood and style, and a rare objectivity, one would suspect a double authorship or at least a marked development or change of mind in a single composer. The continuous distillation of the musical material led to an exciting and satisfying intellectual momentum. The entire work was united by its use of fetching rhythms, distinctive rhythms, and delightful orchestration. We tend to associate such a style with classical opera; but the style belongs to the whole period, not to one facet of it.

The audience at Town Hall seemed to like the work; could do little else with so remarkably sensitive, discerning and compelling a conductor as Mr. Jenkins. The soloists, soprano Irene Jordan, alto Florence Kopleff, tenor Charles Bressler, and bass Donald Gramm, were all well-chosen and well-trained, and the chorus and orchestra were fine and obedient musicians. Well might the "Requiem" have waited a paltry century and a half for so perceptive a performance as this! J. L. B.

Eleanor Knapp, mezzo-soprano, Nov. 12, E—Although this event was marked as the New York debut recital of the young mezzo-soprano, she brought to her fine program beautiful poise and control gained through her successful experience here, in Europe and in Latin America. Miss Knapp has sung with major opera companies, and in festivals, has given a series of solo recitals in Vienna, Salzburg and other Continental

music centers. One could expect superior singing and understanding of text, and there was no disappointment. She made a handsome appearance on stage, employed her glowing voice with laudable skill and colored her numbers with artistry. This was a recital that caused the listener to relax and enjoy a melodious flow of song. On the singer's list were an opening group of classic airs, in which the legato lines and the florid *décor* were equally well-sung, showing the voice to be a fluent one with an easy high range. Seldom heard Bizet songs, the Medtner "Sonate-Vocalise," an American composers' group and Spanish folk songs completed the printed program. Numerous encores were demanded by the approving audience. At the piano for Miss Knapp was Edward Schick. M. C.

Ruth Slenczynska, pianist, Nov. 13, E—An overflow audience with fifty persons seated on stage and some standees in the balcony, was a feature of the pianist's 25th Anniversary recital, repeating works from her sensational debut as a prodigy in the same hall at the age of eight. The chief feature of the program was the playing of all 24 of Chopin's Etudes, Op. 10 and Op. 25, together with the Bach Chromatic Fantasy and Fugue, Griffes' "Clouds" and Liszt's Rhapsody No. 15. There were many ovations and encores, also a little speech by the recitalist.

Miss Slenczynska was at her best in sensitive, straightforward performances of such works as the so-called "Tristesse" etude (Op. 10, No. 3). Elsewhere there were large-scale sonorities displayed, notably in the C minor ("Revolutionary") Etude, which closed the first half of the concert. The Bach reading was vigorous if not very varied in treatment, and the Griffes impressionistic study held appeal. Perhaps the excited atmosphere of the occasion, with flash bulbs popping, was distracting for the artist. The audience throughout the evening was most enthusiastic. R. K.

KAUFMANN CONCERT HALL

Robert Goldsand, pianist, Oct. 19, E—Goldsand's playing is fire and ice. It has the sharp, exhilarating clarity of cold air on a winter's day, with every note incredibly articulate; on the other hand, in a "big" work such as Beethoven's "Appassionata" his absolute control of tone and dynamics and his searing concentration create an impression of overwhelming power. It is a power of will and intellect—his Beethoven emerges as architecture in sound rather than poetic expression (if the two can be separated)—and it is unforgettable. This concert was the first of a series of three entitled "Creators of Piano Music"; the works on the first program represent the earliest period of piano composition: the Sonata in A by C.P.E. Bach, Haydn's Fantasy in C, Clementi's Sonata in F-sharp minor, Op. 26, No. 2, with the Beethoven as the culminating example. There were also lesser pieces by A. Soler, Cimarosa, Hummel and Mozart; one of the last's was the perfect miniature, the Variations in C, "Ah vous dirai-je, Maman," which Goldsand played with the delicacy of a painter using a one-hair brush. Truly, he is a pianist in command of extremes, guided by tremendous discipline and dedication. S. F.

New York Pro Musica, Oct. 18, E—The New York Pro Musica opened its season with a program of Early German Baroque Music. One half of the list was devoted to Nicolaus Zangius, Michael Praetorius, Johann Hermann Schein, Christian Erbach, Hans Leo Hassler and Melchior Franck, and one half to Heinrich Schuetz. The care with which Director Noah Greenberg chose the works made the concert not only beautiful and exciting (it had a full measure of both qualities), but revelatory of historical developments.

Taking part, besides the members of the group—Betty Wilson, soprano, Russell Oberlin, counter-tenor, Charles Bressler, tenor, Brayton Lewis, basso, Paul Ehrlich, instrumentalist, Bernard Krainis, recorder player, and Paul Maynard, harpsichordist—were Bethany Beardslee, soprano, and Gordon Myers, baritone. Mr. Maynard brought supreme technique and sensitivity to make the music live and sing. J. B.

OTHER CONCERTS

Nico Castel, tenor, **Vlasco Barbosa,** violinist, Town Hall, Oct. 16, E; **David Garlock,** pianist, and **Robert Garlock,** baritone, Town Hall, Oct. 25, 5:30; **Joan Brill,** pianst, Carnegie Recital Hall, Oct. 25, E; **Irving Heller,** pianist, Carnegie Recital Hall, Nov. 1, 5:30; **Mario Tipo,** pianist, Brooklyn Academy of Music, Nov. 2, A; **Louis Simon,** violinist, Carnegie Recital Hall, Nov. 4, E; **Guy** and **Monique Fallot,** cellist and pianist, French Institute, Nov. 7, E; **Contemporary Music Concert,** Village Gate, Nov. 9, A; **Sir Francis Cassel,** pianist, Carnegie Recital Hall, Nov. 10, E; **Morris Gesell,** baritone, Carnegie Recital Hall, Nov. 13, E; **Welch Chorale,** St. Philip Neri Auditorium, Nov. 14, E; **Concert Artists Guild, Inc.,** Carl Fischer Concert Hall, Nov. 15, A; **Richard Dyer-Bennet,** tenor and guitarist, Town Hall, Nov. 15, E.

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Teaching With The Tape Recorder

By PAUL ROE GOODMAN,

Professor of Piano, Florida Southern College, Lakeland, Florida

MOST students go through the motions of playing the piano without really listening carefully to their own playing. If they heard this same playing by someone else, they would criticize it for accuracy, tone quality, dynamics, rhythm, phrasing, pedaling and interpretation. I think that the most important function of the tape recorder is to enable students to hear themselves in somewhere near the way their playing actually sounds; also, teachers need to listen to their own playing so that they may give adequate examples to students.

The tape recorder is in some ways more revealing and sensitive than the effect of the performance itself. A considerable part of the effect in piano playing is visual. The personality and appropriate gestures of the performer may obscure to some extent the purely tonal aspects. Hesitations in rhythm are more noticeable when you are hearing only the music itself. The tape recorder tends to magnify shortcomings such as inaccurate rhythm, lack of dynamic contrast, and of clearness.

There are a number of effective uses of the tape recorder. Often a student will seem to progress rather slowly from week to week, but if you compare the quality of playing over a period of six months or a year by recording periodically, a real gauge of improvement can be established. Small tapes can be filed for comparison; and it is often revealing to both student and teacher, as well as to parents, to see what a surprising amount of progress the student has made. This periodic check-up is a challenge to incentive. Recording students' recitals makes a good permanent record, and some of the parents like to put these on discs.

■ In preparing a program, a frequent use of the tape recorder helps both student and teacher. One can, in this way, try all sorts of experiments and various interpretations. Recording one's playing gives a feeling almost like playing in public. Even though some students are nervous while recording, many repetitions of this experience will gradually build more confidence. In order to do this, it may be necessary to work for more accuracy and to practice and record in short sections.

Since the piano is a percussion instrument, most pianists are inclined to accent too much and too frequently. I find the tape recorder helpful in getting rid of many of these bumpy accents. For example, in the last movement of Beethoven's Sonata in D Minor, Opus 31, I noticed that the recording of my playing showed too much of an accent on the last tone of the four note phrase, so I stressed a little more the second tone of the phrase and less on the fourth. Otherwise I would have been unaware of this excessive accent. The rise and fall of a smoother, more sustained melody line can be studied and a more gradual sense of crescendo and diminuendo developed; also any lack of balance in melody and accompaniment shows up definitely and can be remedied.

PAUL ROE GOODMAN

Having judged some 5,000 auditions in the National Guild of Piano Teachers, I am of the opinion that the most important element needing attention is continuity of rhythm. In preparing students for these auditions, the use of the tape recorder is a wonderful aid in getting this continuity and accuracy. Tape recordings may be made of students' auditions. This procedure gives a record of how each actually performs, rather than how he is *supposed* to perform.

Recording second piano parts or accompaniments to concertos gives an opportunity for ensemble playing with the tape recorder. Usually there is insufficient opportunity in securing ensemble practice. In this way the same person may have the experience of playing both parts.

A few months ago I had a wonderful time recording many of the fine concerts given at the Southern Division Convention of the M. T. N. A. held at Florida State University in Tallahassee. Memories of a great convention are fine, but a permanent record in the form of tapes brings back vividly the highlights of the convention.

■ Covering one point thoroughly at the lesson may mean that other equally important phases of instruction are neglected. Here is a use for the tape recorder in supplementary instruction. The best teacher may not catch every detail in a student's playing, but when the recorded tape is played over several times, details of performance show up and weaknesses are magnified. If the teacher is willing to give extra time, perhaps once a month, to analyzing the recording, the student will be inspired to practice more carefully. If the student has a tape recorder, much valuable assignment can be given on tape and checked by the student during the week.

In making disc recordings, it is better to record first on tape. For purposes of greater accuracy, in selecting the best recording of several performances of the same piece, the tape recorder is valuable. In the Recording Festival of the National Guild of Piano Teachers, students get a training by making tapes and having these Guild pieces put on discs. (This helps to build up the feeling of confidence and accomplishment.)

For practice and study purposes the speed of 3.75 is quite satisfactory, if the recorder is a fairly good one. For a more permanent recording, the speed of 7.50 is recommended. The advantage for practice purposes in using 3.75 speed is the great amount of recording one can do without changing the tape. About ten minutes on each side of a three-inch tape, 30 minutes on a five-inch tape, and 60 minutes on a seven-inch tape. One can double this amount of time by using the other side of the tape. The three-inch tape is ideal for mailing, as it weighs little more than a letter. You can get it in a mailing package and wrapping if unnecessary.

Occasionally, if a teacher will record an entire lesson, both the teacher and the student will be surprised at the lack of efficiency in the organization of the lesson period. The effect of listening to this recorded lesson should be to produce a more definite outline of procedure on the part of the teacher. The student will be reminded to make a more thorough preparation, so that a lot of time will not be lost in working out mechanical details during the lesson.

■ Another use of the tape recorder is in making tapes for radio programs. A series of educational programs with personal comments is a good project for local broadcasting. There are so few good "live" local programs of this sort. I have saved a number of these tapes for future reference. Sometimes these selections are put on discs for students and friends who want a permanent record of my playing.

Every teacher will find the tape recorder useful in some of the ways that I have mentioned. I consider it an indispensable part of the studio equipment.

COLLEGE and CAMPUS

New portrait of Dr. Howard Hanson presented to Eastman School of Music. Left to right, STANLEY GORDON, *the artist;* DR. HANSON; DR. RICHARD BRCUSTOWICZ, *president of Polish Donating Group; and* ROGER SHERMAN, *president of Student Association.*

Foundations Award $120,000 To Manhattan School of Music

Gifts of $50,000 from the Avalon Foundation, $30,000 from the Mary Owen Borden Foundation and $40,000 from the Carl and Lily Pforzheimer Foundation and Mrs. John Long to the development fund of Manhattan School of Music were announced on Nov. 19 at the annual meeting of the Board of Trustees, held at the school.

John C. Borden, president, reported that gifts from foundations to the School fund now total $124,094, and that $300,000 has been received or pledged to date toward the overall goal of $1,900,000 which is currently being sought to make possible an expansion of physical and financial resources of Manhattan School of Music, founded in 1917.

Development plans include $500,000 for faculty salaries; $600,000 to increase scholarship funds; and $700,000 for new construction. Already under construction is the addition of two new floors to the school's main building and auditorium, at 238 East 105th Street, and renovation of the main third floor. Future plans call for the addition of a third floor to the present library building.

John Brownlee, baritone of the Metropolitan Opera, and director of Manhattan School of Music, described this school's increasing student body and need for more space as "a reflection of the tremendous national movement in music."

Casals Visits Manhattan School

The Manhattan School of Music was honored on Oct. 25 by a visit from the world-renowned 'cellist, Pablo Casals. Faculty members of the School, led by Director John Brownlee, founder Dr. Janet D. Schenck, and the school students saluted Mr. Casals. Directors of other colleges of music in New York were invited guests.

It was a sentimental visit, since in 1918, one year after the founding of the School, Mr. Casals, with the late Harold Bauer, became the first members of the Artist Auxiliary Board of the Manhattan School which had been created to serve the music-loving children of the then underprivileged and teeming upper east side neighborhood.

Hanson Portrait at Eastman

A portrait of Dr. Howard Hanson, director of the Eastman School of Music, by the Rochester painter Stanley Gordon, was recently hung in the school promenade corridor, occupying a panel next to that of George Eastman. Modernistic in treatment, it shows the eminent director, composer and conductor in informal pose, baton in hand. At the unveiling ceremony Dr. Hanson pronounced it "wonderful." The portrait is a gift to the school by the Rochester Polish Arts Group in recognition of Dr. Hanson's thirty-five-year directorship.

Juilliard Hears Composers Talk on Visit to USSR

At the Juilliard Concert Hall on Nov. 12, four American composers who recently visited the USSR under auspices of the International Educational Exchange Service of the U. S. State Department were guests at a forum discussion on their experiences there. This program was given in the Wednesday One O'Clock Concert Series, designed to supplement the class work in the Literature and Materials of Music program. William Schuman, president of the Juilliard School of Music, presided and introduced the speakers, whose trip was made under the terms of the U. S.-Soviet Exchange agreement.

Roy Harris, professor of music at Indiana University, described the educational system in Russia. He said that music students spend nine years in preparatory music schools before being eligible, in the case of outstanding talents, for the Conservatories in the capital cities. After graduation, composers and performers occupy an honored position. Young composers had a basic pay rate of 24,000 rubles or about $6000 annually (purchasing value not specified). Their works were expected to embody "socialist realism" and they spend a part of their time in teaching as do also the concert artists. Education is taken very seriously; in this respect we could well emulate the Russians, he said.

Peter Mennin, director of Peabody Conservatory, Baltimore, told of respects in which, he felt, the composer in that country was under a disadvantage. The whole body of modern composition in other countries was largely unknown, except for a growing recognition of Hindemith, and in some cases of Bartók. Until the recent tour of the Philadelphia Orchestra, modern American works for orchestra were unknown there. Composition classes are based on the works of the leading composers of the 18th and 19th centuries and modern ones of Russian primarily; atonalism of the Schönberg school is not favored or taught.

Ulysses Kay, musical adviser to Broadcast Music, Inc., told about seeing some interesting examples of functional music being performed there, such as scores written for films. These used orchestras of about 40 players and a leading composer as conductor. Expense was not spared for performances, all of course supplied by State sources. In cases of commissions, such as an opera for the leading opera houses by one of the most famous composers, the award might be over $50,000. Such works were kept in the repertory sometimes for 20 years.

Roger Sessions, professor of music at Princeton University, said that the Composers' Union was extremely powerful. It included two theorists and critics to one composer, and every new work was submitted for approval as to "socialist realism" and clarity of impression. If not approved, it was not performed or published, though possibly it might be after some suggested "improvements."

A question and answer period followed, in which the American composers told of plans for a forthcoming visit to this country (probably in December) of a group of Russian composers. They made a plea for adequate provisions, financial and otherwise, for their reception, so that they might gain a favorable impression of our musical life, in some respects so much richer and more representative of world music. R. K.

ANNOUNCEMENTS

■ Leon Kirchner, American composer and winner of the 1950 New York Critics Circle Award, has been appointed visiting Slee professor of music at the University of Buffalo, joining the University faculty for the second semester of the current academic year. Kirchner is now the Luther Brusie Marchant professor of music at Mills College, Oakland, Calif.

At a reception to PABLO CASALS *at Manhattan School of Music. Left to right,* JOHN BROWNLEE, *Director of the School; Mr. and Mrs. Casals;* DR. JANET D. SCHENCK; *and* ALEXANDER SCHNEIDER, *violinist-conductor, member of the Manhattan School faculty and a long-time associate with Casals in his festivals.*

Photo by United Press Int'l.

■ Dean Luther Noss of the Yale School of Music has announced that an anonymous endowment has been created for the School's Music Library, for the purpose of purchasing contemporary works of American chamber music. The endowment sets up the Schweitzer Fund for American Chamber Music, under the direction of Brooks Shepard, Jr., Librarian of the School of Music. Both scores and performing parts of contemporary chamber music by American composers will be acquired.

■ The La Salle Quartet, since 1953 in-residence at the College-Conservatory of Music in Cincinnati, Ohio, has received a 2-year contract with the School extending its residency through 1960. The quartet members are Walter Levin and Henry Meyer, violins; Peter Kamnitzer, viola; Jack Kirstein, 'cello. Various tours are scheduled, including New York, Yale University, Minneapolis, Denver, Kansas City, San Francisco and other centers.

■ The newly formed Oberlin Wind Ensemble of 40 woodwind, brass and percussion players under the direction of Kenneth R. Moore, assistant professor of music education, Oberlin College Conservatory of Music, presented its first concert on Nov. 18 in Warner Concert Hall. Program included Wallingford Riegger's Passacaglia and Fugue for Band; Mozart's Serenade No. 10; Hindemith's "Konzert für Orgel und Kammerorchester," Opus 46, No. 2, and Prokofieff's "Ode on the End of War," Opus 165.

■ Under a recent agreement signed by The Olga Samaroff Foundation, Inc., and the Juilliard School of Music, the Foundation has turned over to the Juilliard its funds, and the Institute obliged itself to establish a scholarship in the name of Olga Samaroff, to be awarded annually to a piano student. During the eight years of the Foundation's existence, it has given grants-in-aid to twelve pianists, and has also set up a fund for a scholarship at the Philadelphia Conservatory of Music. It has commissioned a sonata for violin and piano by Paul Nordoff, a work by Vincent Persichetti for 'cello alone, and has made special grants to Raymond Lewenthal and Tully Mosely.

■ President Emeritus Lloyd Morey of the University of Illinois is presenting his collection of organ music to the School of Music Library, Director Duane A. Branigan announced. The collection consists of 175 separate numbers and 17 volumes of collections including Volumes I to VI of the Peters edition of Bach. More than 100 composers are represented, from Bach to Leo Sowerby. Items from the collection selected by Music Librarian Jay Allen were exhibited in Smith Music Hall through Nov. 26.

COLLEGE PRODUCTIONS

■ The Handel Commemoration Festival at the Northwestern University School of Music will include the opera "Semele" (Jan. 30); a lecture by Nicolas Slonimsky (Jan. 31); concert of concertos (Jan. 31); concert of vocal and instrumental chamber music (Feb. 1); and the oratorio "Solomon" (Feb. 1). Thor Johnson will conduct.

■ Aaron Copland will participate in a symposium on "The Role of the University in the Arts," with Harold Clurman, stage director and critic, and Jaques Lipchitz, sculptor, in the Brandeis University Club of New York lecture series at the Hunter Playhouse on Jan. 13.

■ An outstanding array of guest artists features the 1958-59 season of the University of Miami Symphony Orchestra (John Bitter, music director, and Fabien Sevitzky, guest conductor), the series concluding on May 4, 1959. Artists listed include Elisabeth Schwarzkopf, soprano; Ernst von Dohnanyi, composer-pianist; Nathan Milstein, violinist; Eugene Istomin, pianist; Berl Sonofsky, violinist; Victoria de los Angeles, soprano; Alicia Alonso and Igor Youskevitch, classical ballet dancers; Andre Tchaikowsky, pianist.

■ The Ithaca College Choir, composed of 42 men and women Music School students, with student soloists and orchestra and with Don Craig conducting, recently presented a successful performance of Johann Sebastian Bach's Cantata No. 140, "Sleepers, Wake."

■ "Manon Lescaut," the first Puccini opera to be presented on the University of Southern California campus, was performed by the Southern California Theatre in Bovard Auditorium, Nov. 21, 22 and Dec. 5 in commemoration of the 100th anniversary of the composer's birth. The opera was sung in an English adaptation of Dr. Walter Ducloux.

■ The second of the 1958-59 Rutgers University Concert Series, featuring the Pittsburgh Symphony Orchestra, William Steinberg conducting, offered a splendid program consisting of a Martinu Concerto for two pianos played by Luboshutz and Nemenoff, a Handel Suite, a Mozart Symphony, Brahms' Variations and a Ravel number.

■ At the recent Queens College Orchestral Society concert, Boris Schwartz conducting, in Hunter College Auditorium, Carroll Glenn, eminent violinist was the featured soloist, playing the Beethoven Violin Concerto.

■ Henry Levine gave a lecture-demonstration on "Scientific Piano Technique" before the Baltimore Music Teachers Association at the Peabody Conservatory Preparatory Department, on Sunday afternoon and evening, Nov. 16. Among those who attended was Dr. Otto Ortmann, formerly Director of the Peabody Conservatory of Music and author of books on scientific piano study.

Mr. Levine will give the same lecture-demonstration at Boston University on Dec. 8.

CONTESTS

■ The Prize Composition Contest sponsored by the New England Conservatory Alumni Association, and open to students and alumni of the New England Conservatory of Music, will be limited to chamber music scored for not more than ten players, and/or voices. The composition not to exceed fifteen minutes in performance time. The prize award will be $200 in cash.

The form is to be left to the composer and all compositions should be mailed to the Contest Director, New England Conservatory of Music, Alumni Association, 290 Huntington Ave., Boston, Mass., postmarked not later than Dec. 31, 1958. Manuscript in ink, to be mailed flat, should include full score and full set of

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parts. Work selected must be available for performance at the Alumni Composer's Concert in the Spring of 1959.

■ The First Annual Orchestral Composition contest of the Knox-Galesburg (Ill.) Symphony Orchestra, for a composition adjudged to have the most merit, is announced. General specifications include: composition length of between 10 and 15 minutes; the work must be of moderate difficulty, playable by average college or community orchestra of standard symphonic instrumentation; no restriction as to form or style. Scores, in composer's name, to be received not later than Feb. 1, 1959, with return postage, by Donn Mills, musical director, Beecher Chapel, Knox College, Galesburg, Ill. A cash prize of $250 is offered.

■ Examinations for the International Violin Contest of the Queen Elisabeth of Belgium International Music Contests will occur from May 6 to May 30, 1959. The prizes will total 600,000 Belgian francs. The twelve prizewinners will be awarded, in addition, numerous engagements in 100 artistic centers in Europe. The contest is open to violinists of *any nationality* whose date of birth lies between Jan. 1, 1929 and Jan. 1, 1942. Deadline for entries is Jan. 15, 1959; entry fee, 1,000 Belgian francs. All inquiries and entries should be sent to the Directeur Genéral du Concours, Musical International Reine Elisabeth de Belgique, Palais des Beaux Arts, 11, rue Baron Horta, Bruxelles.

■ For the second consecutive season the American International Music Fund, Inc., will sponsor a project for the recording of hitherto unrecorded contemporary works which are new to the repertoires of leading U.S. and Canadian symphony orchestras. Following the pattern of last season's Recording Guarantee Project, these works will be recorded on tape while being performed at "International Music Fund Concerts" during the regular season of the participating orchestras. The tapes will be submitted to a jury of three eminent musicians who will select two works for commercial recording under a guarantee by the American International Music Fund. The tapes will be placed in the archives of six depository libraries, strategically located throughout the country, where they will be available for audition by persons, such as conductors, who may aid in promoting further performances of the works.

Mrs. Serge Koussevitzy is president of the American International Music Fund whose offices are at 119 West 57 St., New York 19.

AWARDS

■ Armenta Adams, young Cleveland pianist, was the winner of the first prize of $700 in the recent auditions of the Fourth Annual Awards of the Musicians Club of New York, A. Walter Kramer, president. Miss Adams is an artist pupil of Sascha Gorodnitzki. A $300 award was won by Mitchell Andrews, a native of Iowa City, Iowa, whose teacher is Mme. Rosina Lhevinne. The $200 award was made to Augustin Anievas of New York City. His teacher is Adele Marcus. The judges were Mme. Luisa Stojowska, Erno Balogh and Antonio Lora. The competition chairman was Mrs. Adelaide Eakin. All three winning pianists will be heard this season at concerts of the Musicians Club of New York.

Photo by Reni

GARY TOWLEN, *16-year-old American pianist of Bluepoint, N.Y., made a special trip to Washington, D.C., to be decorated by the Spanish Government with the "Order of the Silver Cross of St. Isabel." Jose Maria de Areilca, Spanish Ambassador to the United States, made the presentation at the Spanish Embassy on Nov. 15. The award honors Mr. Towlen's appearances in Madrid last summer during a European tour that also included England, France, Denmark and Switzerland.*

■ Four young singers, out of a total of 219 applicants, have received Marian Anderson Scholarship Fund grants to further their studies. Alpha Louise Brawner, twenty-two-year-old soprano from Memphis, Tenn., and Charles William Patterson, a twenty-seven-year-old brass of Ann Arbor, Mich., will share first prizes of $750 each. No second prize was awarded this year. Third prize of $400 went to Helen Cox Raab, contralto of East St. Louis, Ill. A second-year award of recognition went to Seth McCoy, tenor of Cleveland, O., one of last year's winners.

■ The eighth annual Capezio Dance Award has been made this year to S. Hurok, impresario, who has sponsored many of the leading dancers and dance companies in this country. The committee of award cited him "for his service to dance as America's foremost impresario, . . . who has through his presentation of all forms of dance, both resident and imported, aided immeasurably in building for America a vast and increasingly knowledgeable dance public." The honor carries with it $1000 in cash.

■ Paul Hindemith, who was born in Hanau, Germany, in 1895, has been honored with the Culture Prize of the State of North Rhine-Westphalia at a recent ceremony held in Düsseldorf, according to the German Tourist Information Office. The prize was awarded in recognition of his achievements as a composer, his contribution to the theory of music and his activity as a teacher. In his acceptance speech, Hindemith announced that he was turning over the cash prize of DM 10,000—approximately $2500—to the refugee authorities of North Rhine-Westphalia to administer to his "fellow musicians who, because of having had to flee from the East, are in a dire situation through no fault of their own."

■ The Portland Junior Symphony Association, Jacob Avshalomov conductor, announces that this year's commissions given under its $10,000 Rockefeller Grant, have been awarded to Benjamin Lees, now living in France, and Alexei Haieff who is spending a year in Italy. The purpose of the Rockefeller commissions is to stimulate composers to produce serious works which are technically easier to play, for the exercise and the pleasure of young orchestras and their audiences. This is the first time a major foundation has given a junior orchestra a grant of this kind.

■ German composer Rolf Liebermann has been awarded the Music Prize of the Bremen Philharmonic Society, the second composer so honored. Liebermann, who directs the music department of the North German Broadcasting Station, is especially well-known for his opera "School for Wives," which had its European premiere two years ago at the Salzburg Festival.

■ A $2000 Rockefeller Foundation grant has enabled Southern Illinois University's music department to engage violinist Joseph Szigetti to assist in its string instruction program for area teen-agers. Award was made in recognition of "success in the field of string and orchestral instruction for young musicians."

■ Fellowships, assistantships and scholarships for graduate study in music at the University of Illinois are available for 1959-60. Fellowships carry stipends varying from $1,500 to $1,800 plus exemption from tuition for the academic year and summer session immediately following the period of appointment. Approximately 30 part-time graduate assistantships are available, varying in amounts from $900 to $3,400 plus tuition. Deadline for fellowship and scholarship applications is Feb. 15, 1959; Assistantships must be filed by April 1, 1959. Applicants in applied music must submit scores; also recordings if available.

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■ The first winner of the Bloch Young Artists Award, Oklahoma City Symphony Society, is Carole Frederick, young 21-year-old soprano and senior at Oklahoma City University. Miss Frederick's prizes were $300, donated by Mrs. Jules Bloch of Oklahoma City, and a performance on a subscription concert of the Oklahoma City Symphony Orchestra on Jan. 13, 1959. The competition was a joint project of the Women's Committee of the Oklahoma City Orchestra and the Oklahoma Federation of Music Clubs, and is the first important music competition for young Oklahoma artists.

ARTISTS HERE AND ABROAD

■ **Salvatore Baccaloni** was among a group of artists of opera, radio and TV appearing Nov. 23 at Hunter College in a gala performance benefitting the Italian Hospital of New York.... **Marina Svetlova** made her Paris debut as guest with the Opera-Comique Oct. 17, dancing the pas de deux from "The Nutcracker." . . . **Lilian Kallir** was heard in a piano program as part of the Minnesota Centennial Celebration at St. Paul on Oct. 30. . . . **Zinka Milanov** will be a soloist in Verdi's "Requiem" under Bruno Walter at the Met on Good Friday and Easter Sunday, and is featured as Santuzza in the newly staged double bill there....

■ **Claudio Arrau** is performing the 32 Beethoven Piano Sonatas in four European cities this season—Berlin and Hamburg in March and April, in Zurich and London, May to early July; the Bergen Festival changed its opening date to May 31 so that he could appear between these engagements.... **Sylvia Stahlman** will have leading soprano roles in ten operas at the Frankfurt (Germany) Opera House this winter, following her engagement with the San Francisco Opera....

■ Soprano **Lois Marshall,** who visited Moscow recently for a recital given to great acclaim, is booked for a TV production of "Peter Grimes" to be telecast from Toronto in early January. . . . Five American opera groups have engaged tenor **Brian Sullivan** this season—the Met, Chicago Lyric, Cosmopolitan (San Francisco), San Antonio, and Hartford. . . . **Anna Moffo** will appear in the season of the New Orleans Opera, before returning to Milan for TV work and to Venice for "Magic Flute." . . . Mezzo **Mary McMurray** is booked with Detroit Symphony in "St. Matthew Passion" and American Opera Society in Rossini's "Mosé." . . . Baritone **Norman Farrow** recently became the proud father of a son, Timothy Steven, who joins sister Diana in the Farrow household. . . .

■ **Ralph Kirkpatrick,** back from seven months' tour of Europe, including Berlin Festival and Brussels World's Fair, returns on March 13 for another trip through Germany, Austria and Switzerland—one of several this year. . . . **Joan Holley,** young American pianist, was invited to give all-Dohnanyi radio programs in Paris and Vienna during her European tour, which also includes Copenhagen, Berlin, Milan, Madrid and Barcelona. . . . **Gerald Tarack,** first violinist of the Beaux-Arts Quartet, named concertmaster of new Puerto Rico Symphony. . . .

■ **Dame Myra Hess** will be featured for the 4th year on Dec. 14 by BBC-TV, playing Beethoven's G major Concerto with BBC Symphony. . . . Pianist **Gyorgy Sandor** opens European tour in Germany on Dec. 1, and solos in Tchaikovsky's First Concerto in Paris at the Chatelet, Dec. 14, with Jose Iturbi conducting. . . . The **Kroll Quartet** is appearing in another three-concert series at Kaufmann Concert Hall in New York, Feb. 8, Mar. 8 and Apr. 12. . . . Cellist **Pierre Fournier,** fulfilling some 50 European appearances since last summer's dates at the Salzburg Festival, returns to the U. S. on Jan. 20 to open a tour in Claremont, Calif.

Pianist **Rudolf Firkusny,** who recently returned after appearances at Salzburg, Lucerne, Bergen and Holland Festivals, is on a tour of the U. S. including a solo date with Boston Symphony. . . .

Violinist **Nathan Milstein,** who recently came back to the U. S., is playing 52 times in North America this season under the management of S. Hurok. . . . Clarence E. Cramer of Chicago has booked **The Medleys,** duo-pianists, in a record tour of 118 cities this season. . . .

■ Yugoslav ballerina **Veronica Mlakar** has joined **Ruth Page's** Chicago Opera Ballet, making third nationwide tour this season. . . . Tenor **David Lloyd** re-engaged by N. Y. Philharmonic for Handel's "St. John Passion," will solo also with orchestras in Cincinnati, Minneapolis, Nashville, among other cities. . . . Two singers added to Dallas Civic Opera for fall season, **Nicola Filicurdi,** lyric tenor, and **Nicola Zaccaria,** basso, both of La Scala, both made American debuts. . . . **Tito Gobbi's** first appearance as Iago at the Met will be in a benefit hearing of "Otello," Dec. 9, for the Met Opera Employees' Welfare Fund and the Casa Verdi in Milan. . . .

Alfred Mirovitch's Season

Alfred Mirovitch, pianist, lecturer and editor, and artist-in-residence at Boston Conservatory of Music, is making many appearances again this season in concerts and in lecture and recital workshops.

Mr. Mirovitch, between 1955 and 1958, was heard in 48 recitals, lectures and workshops, and completed and published 55 volumes of the Mirovitch Edition of piano works. He has appeared with orchestras and in hundreds of recitals in many parts of the U. S., Europe and the Far East. Mr. Mirovitch is also making recordings of some of the classics of the piano repertory.

■ **Juilliard String Quartet** returned to U. S. on Nov. 2 after a 10-week tour of Europe during which they played the six Bartok quartets at the Edinburgh festival; the tour, partly under U. S. State Dept. auspices, also took in Germany, Greece, Turkey, Hungary and Poland. . . . **Ramon Vinay** sailed Sept. 17 on the maiden voyage of the Norwegian freighter Concordia Tadji for a fall tour during which he bows with the Paris Opera as Otello and in November opened Barcelona Opera season. . . . Tenor **Richard Tucker** made his Mexican debut in October, singing in "Tosca," "Rigoletto" and "Masked Ball," and after his North American season he returns to Latin America to tour 21 countries. . . . National Symphony Orchestra, of Washington, D. C., will make goodwill tour of South and Central America, conducted by **Howard Mitchell,** its music director, in May.

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Leschetizky Annual Guest Night

The Leschetizky Association presented an outstanding program on Nov. 7 at the Kosciuszko Foundation in commemoration of Paderewski's birthday. **Edwine Behre** is president, **Luisa Stojowska** arranged the program.

Maryland Convention

Maryland MTA held its second convention in Salisbury at State Teachers College on Nov. 2 and 3, with **Peter Mennin** as banquet speaker. **Elizabeth R. Davis** presided, **Mr. and Mrs. Charles N. Showard** held a reception in their home. Workshops were given by **Helena Zurstadt** and **La Salle Spier; Beth Hudnall** assisted in registration, and Guild members from Washington as well as all parts of Maryland attended.

Pennsylvania Convention

The Pennsylvania MTA convened in Philadelphia on Oct. 26-28, **Stanley Sprenger,** president. The piano feature was a recital by **Bruce Simonds,** introduced by **Arthur Hice.** There was a luncheon in honor of **Elizabeth Gest. Alma Leighty** is vice-preident, **Maria Ezerman Drake** and **Elizabeth Pommer Shields** acted as convention co-chairmen.

Items from the Datebooks Of Guild Members

Olegna Fuschi, pupil of **Rosina Lhevinne,** will give a Town Hall recital on Dec. 11 as winner of the Concert Artists Guild award.

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Vivian Wellman, pupil of **Florence Wagner** of Erie and winner of Concerto Contest, has won a $500 scholarship at the Cleveland Institute.

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Julia F. Peacock writes that the Washington, D. C., MTA will sponsor three programs of pupils selected by auditions, and the best of these will ultimately appear at the Phillips Gallery.

•

Ella Ellis, of Yonkers, N. Y., a Guild member since 1938, enters the majority of her class each year and has produced many fine Diploma winners. She says: "The Guild gives all pupils the incentive to work. Through Guild activity they acquire a repertoire and develop accuracy."

•

Inez Waugh Lear of Portland, Texas, has produced many Diploma and Paderewski Medal winners. She was asked what is most difficult for average pupils. "The Romantic period, perhaps, but the many fine recordings now available are a tremendous help. Naturally a pupil brought up in the Guild does not find much trouble in accuracy of notes, fingering and time since that is impressed upon him through the years." It is interesting to note that all of Mrs. Lear's Guild Diploma students have since majored in music and are active professionally.

FAITH *and* HOPE LAWSON *of Williamsport, Pa. (winners of Paderewski Medals with their teacher,* MYRTLE STROUP*) have received their second scholarship of* $250 *each from the Juilliard School of Music, where their teacher now is* GORDON STANLEY.

•

Isadore Freeman will play with the Paterson Trio, Dec. 3, with the Mozart Quartet Jan. 28, and with the New York Chamber Music Ensemble Feb. 25, all dates in Paterson, N. J.

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Mr. and Mrs. Carl Beutel of Detroit put on a Mass Piano Festival that packed the Michigan State Fairgrounds twice to capacity, totaling 30,000 attendance.

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Cities with the largest Guild enrollments this year were in order: New York, Dallas, San Antonio, Chicago, St. Louis, Fort Worth, Houston, Norfolk, Miami and Washington.

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The Guild's largest single expense is judges' transportation, $77,900.

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In Texas 11,139 took part in Guild Auditions this year; 4000 in California; 2800 in New York.

Only seven out of 52,847 *Guild entrants have achieved the* IRL ALLISON *Gold Medal this year and two of these,* JOYCE SIMMONS *and* ALBERTA GRANT GASKIN, *are pictured here with their teacher,* ARNETTA JONES *of New York.*

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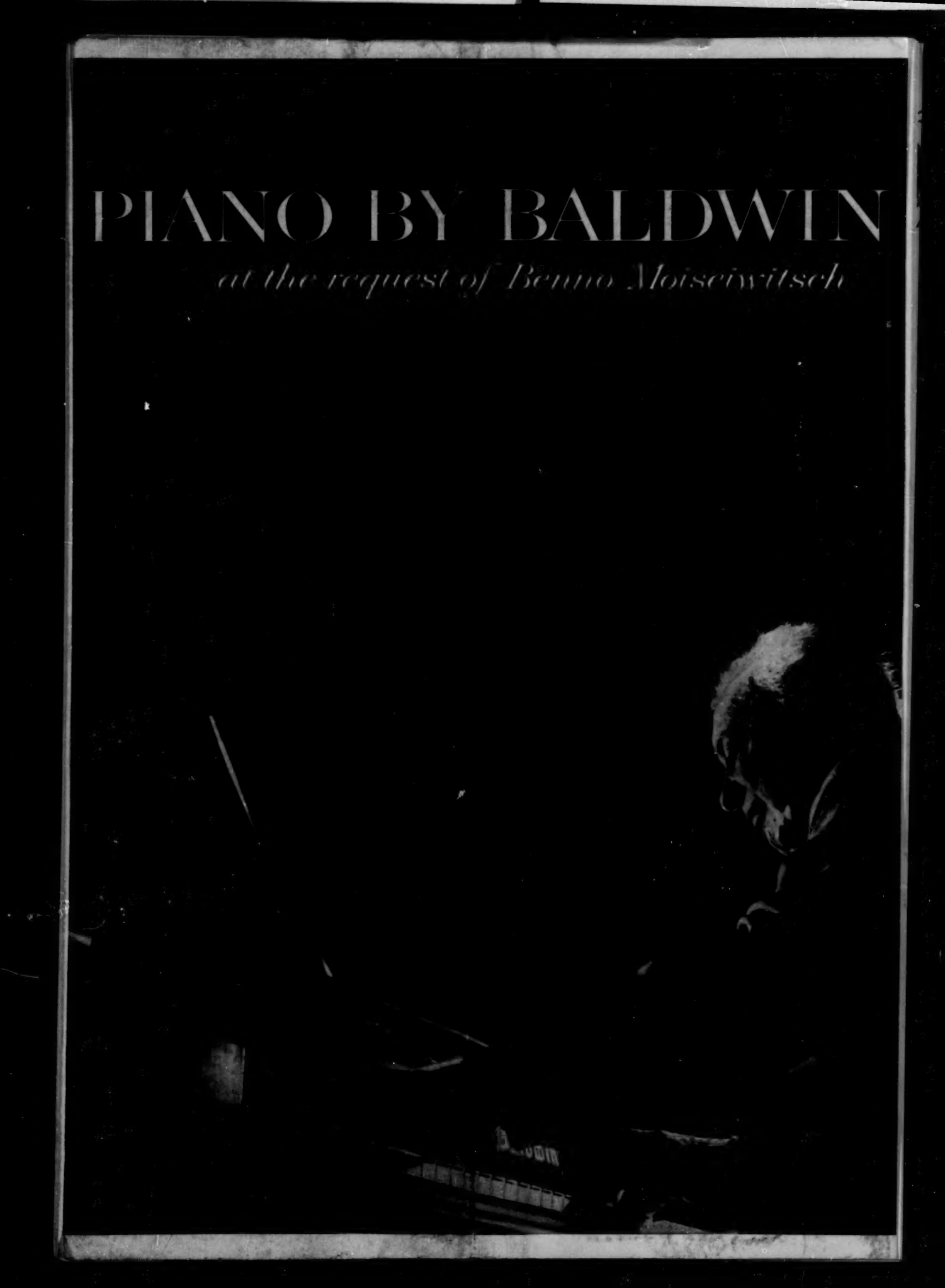
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